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LAURITZ MELCHIOR

Leading Wagnerian Tenor

Has Returned to America for His Eleventh Season With the Metropolitan Opera Association

MISCHA LEVITZKI

playing his Valse Tzigane at Harold Flammer's reception on October 20 in New York. Mr. Flammer is seen at the right and Jacques Wolfe is seated in the center rear. Standing at the extreme right is Clarence Bawden of Philadelphia.

MR. and MRS. CORNELIUS H. P. COSTER

following their recent wedding at Riverside Church, New York. Mrs. Coster (Marguerite Potter), the founder of the New York Madrigal Society, is known as singer, teacher, writer and conductor. She has resumed activities at her Steinway Hall, New York, studios.

FLORENZ TAMARA,

of Fowler and Tamara, American dancers. The team is fulfilling engagements in both North and South America this season. (Photo by Paul Stone-Raymor, Ltd.)

THOMAS RICHNER,

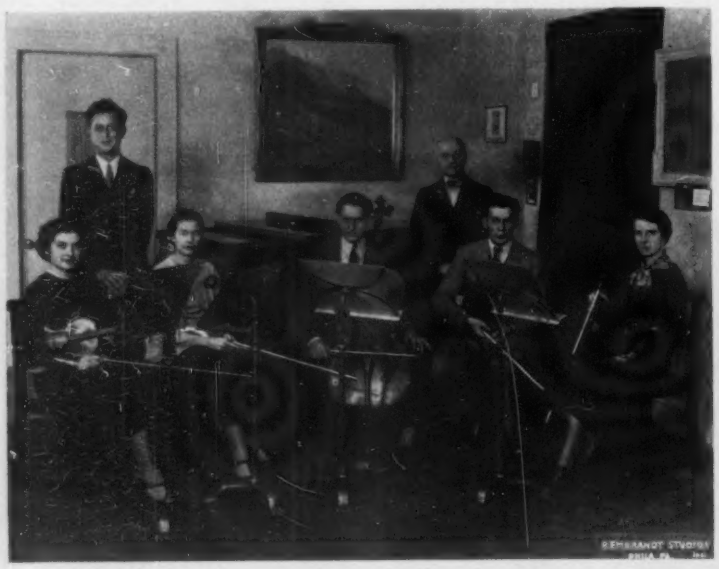
pianist, pupil of Harold Morris for several years and a graduate of the University of West Virginia, was a winner in the recent Young Artists Contest sponsored by the MacDowell Club of New York. The award includes a recital under the club's sponsorship.

THE HART HOUSE STRING QUARTET

James Levey (second from left), new leader and first violinist of the quartet, is greeted by the other members of the ensemble on his arrival in Toronto. Mr. Levey formerly was first violinist of the London String Quartet. The other three in the Hart House group are Milton Blackstone, viola; Harry Adaskin, second violin; and Boris Hambourg, cello. The quartet is giving ten concerts in Toronto, the first one on November 30. (Photo by Alexandra Studio.)

WINIFRED CHRISTIE (center),

pianist and exponent of the Moor Double Keyboard Piano, with Dorothy Pillsbury Stetson, who directs her American tours, and George Leyden Colledge, who is managing her New York recital in Town Hall, January 21. Miss Christie is here for her annual coast-to-coast concert itinerary, which includes most of the principal cities. She recently completed a European tour extending from London to Oslo, Stockholm, Helsingfors, Vienna and Salzburg. Following her New York appearance in January, Miss Christie sails immediately for a fully booked spring schedule. Beginning in Egypt and Palestine, this itinerary takes her throughout continental Europe and into Russia.



DR. LOUIS BAILLY (standing, right) AND STUDENTS FROM THE CHAMBER MUSIC DEPARTMENT OF THE CURTIS INSTITUTE OF MUSIC

broadcast over the Columbia network on November 13, the first time this season the department has been on the air. With Dr. Bailly, head of the chamber music work at Curtis Institute, are Zadel Skolovsky, pianist; Eudice Shapiro and Marian Head, violins; Virginia Majewski and Simon Asin, violas; and Leonard Rose, cello. (Photo by Rembrandt Studios.)

IVOR NEWTON and KATHRYN SCHRAFFT

(now Lady Norton-Griffiths) at Mrs. George Schrafft's summer camp in New Hampshire on Lake Squam.

(See Inside Back Cover for Additional News Pictures)

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Wagner Dramas Stir Audiences in San Francisco Opera Series

Opening of Thirteenth Season Distinguished by Magnificent Portrayals of Das Rheingold and Die Walküre Under Bodanzky's Baton—Casts Including Flagstad, Rethberg, Doe, Meisle, Manski, Melchior, Clemens, Gandolfi, Schorr, Baromeo and Others Win Ovations

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO.—The San Francisco Opera Company began its thirteenth annual season at the War Memorial Opera House with a performance of Das Rheingold that was full-flavored and opulently atmospheric. It was an auspiciously artistic opening. The introductory opera of the great Ring tetralogy was admirably staged and marked by outstanding excellence of ensemble, virtually every rôle being both superbly sung and magnificently acted. Artur Bodanzky was the conductor.

The opera was well cast. Friedrich Schorr invested the role of Wotan with dignity and power. Hans Clemens capitally caught the elusive aspects and tricky traits of Loge, and his costume and makeup aided artfully. He was in fine voice and well deserved the enthusiasm of the audience.

The Nibelung gnomes, as done by Gustave Schützendorf and Marek Windheim, were robust and realistic and rich in grotesquerie. A masterpiece of characterization was the Fasolt of Chase Baromeo, and Douglas Beattie was also effective as Fafner. Querita Eybel sang Fricka's music beautifully, and exhibited a voice and presence of commanding worth.

In her one scene, Kathryn Meisle, as Erda, sang gloriously. Her contralto recalled the voices of the Erdas of other days. There is substance, both vocal and physical, in her characterization that makes her ideal in this rôle. Freia was sung by Dorothee Manski, who invested the goddess of the golden apples with the necessary youth. Alfredo Gandolfi infused unusual power into the part of Donner, and sang sonorously. Raymond Marlowe made a handsome picture as Froh and seemed quite sentimentally involved with Freia.

There was a personable trio of Rhinemaidens consisting of Doris Doe, Jean Merrill and Muriel Omeron, with not a weak or unworthy voice among them. They presented a lovely picture in the opening scene, disporting themselves with grace in the Rhine's green depths.

The orchestra, made up of members of the San Francisco Symphony Orchestra with Naoum Blinder as concertmaster, proved itself adequate to the demands of this score.

Although Das Rheingold is usually presented without a pause, Conductor Bodanzky, because of its being "opening night," interrupted the action of this music-drama for fifteen minutes.

DIE WALKÜRE BRILLIANTLY PRESENTED

It takes the music of Richard Wagner, such inspired singing as that of Kirsten Flagstad and Elisabeth Rethberg, two great Wagnerian sopranos, and a large and brilliant orchestra to make opera the really grand thing that the name implies. Once more these passages brought back the old thrills because of the fine singing, conducting and orchestral playing of the company, in the presentation of Die Walküre by the San Francisco Opera Company.

In this performance, particularly memorable was the Brünnhilde of Kirsten Flagstad (who made her San Francisco debut on this occasion), announced with the glorious Shout of the Valkyrie. Mme. Flagstad, singing with skill and poise, presented a voice rich in quality with an artistry that is characterized by distinctive style. Hers is a Brünnhilde wild, free and virginal, a Brünnhilde the presentation of which she manages to charge with a preterhuman quality, as befits the daughter of the greatest of gods. Her voice soared with particularly inspiring radiance in the dramatic Fort denn eile. She stressed, of course, every facet of the dramatic eloquence in her rôle. Her final scene with Wotan was a touching one, honest, sincere and realistic. The diva was accorded a deserved ovation.

Nor will Elisabeth Rethberg's Sieglinde be soon forgotten. A glory of voice and a sensitive and plastic presentation of the dramatic aspects of the doom-pursued daughter of Valse. Of heroic physique, of youthful presence, of opulent voice—she is compact. Her telling of the story of Wotan's sword was memorable and the ecstatic love episode under the tremendous spell of spring warmed her hearers' hearts. Mme. Rethberg, always a favorite of San Francisco opera-goers, earned the thunderous applause showered upon her.

The Fricka of Kathryn Meisle was regal, dignified, poised, contained and sung with a voice both opulent and fresh.

Of the male characters, Lauritz Melchior gave an impersonation of Siegmund which was authoritative in every way. His singing created a veritable sensation by its artistry. The lovely Spring Song and Love Scene at the close of the first act were done with such dramatic fervor as one seldom hears nowadays. Chase Baromeo was an admirable Hunding, his deep, heavy voice being of just the character for the rôle, and like the others, his dramatic work was thoroughly in the Wagnerian tradition. Friedrich Schorr's characterization of Wotan was spaciously keyed, and almost overwhelming in poignancy and power.

The Valkyrie maidens, both vocally and dramatically, were notable. With powerful volume, good tone and accurate intonation, they became a major part of the evening's success. The parts were sung by Doris Doe, Dorothee Manski, Olga Callahan, Querita Eybel, Esther Green, Eva Gruninger, Jean Merrill and Florence Ringo.

Conductor Bodanzky came in for his many rounds of applause. The sets were good and the staging, thanks to Armando Agnini, artistic, even though the lighting at times was a little abrupt in its transitions. There was a new and effective kind of fire in the midst of which Brünnhilde slept, and throughout, the illusion of the kingdom of the gods was upheld.

London Philharmonic Concerts Begun With Beecham as Leader

Classics Dominate Symphonic Scene—Kleiber on the Thames—Moriz Rosenthal Still a Titan—Young Artists Score Successes

By CÉSAR SAERCHINGER

LONDON.—The musical season is under way and a bumper season it promises to be. Despite the fact that a General Election takes place in November, public interest in the more aesthetic departments of life is not diminished; and the fact that this election was sprung on an unsuspecting nation at short notice had the advantage that impresarios and musicians had no chance to grow timid before their plans were made. Moreover, national elections in this country, though no less important than presidential elections in the United States, do not have the same unsettling effect upon business and social equanimity—a sign no doubt of greater political maturity.

Nor has the rumor of war, or the clash of battle in Africa, had any apparent effect on the man in the street, and less if anything on players and conductors, for their programs thus far go the even tenor of tradition and convention. In fact the old gods—Mozart, Beethoven and Brahms—are more in the ascendant than ever, the only suspicion of a change being indicated in the substitution of Mozart for Bach in first place, with Schubert as a vigorous runner-up. Bach and Handel, however, have not outlived their usefulness as self-starters on a frosty night.

In the seven orchestral concerts given thus far by four orchestras, Mozart scores five times, Beethoven four and Brahms three. Beecham, opening the Royal Philharmonic Society's 124th season, gave a highly polished performance of Beethoven's Pastoral Symphony (so cameo-like in detail, that the whole was sometimes obscured). Hermann Abendroth, as the London Symphony Orchestra's first guest of the season, delivered a thoroughly Teutonic fourth symphony and Leonore III; and Carl Flesch, as soloist at the first of the B.B.C. Orchestra's subscription series, played the violin concerto with his familiar mastery and a classic purity only rarely clouded by touches of sentimentality.

Beecham's reputation (and this is an indication of his personality that may be of interest in view of his re-engagement by the New York Philharmonic this season) rests largely upon his interpretation of Mozart. Hence the inclusion of an important Mozart symphony, the E flat, at his first concert was a matter of course. And while his approach to this master is too apt to be influenced by what the modern *précieux* thinks the eighteenth century was like, this symphony did not lack vigor, not to say passion.

KLEIBER'S LONDON DEBUT

Yet Beecham holds no monopoly of the "precious" Mozart, as Erich Kleiber showed at the head of the London Symphony Orchestra (Kleiber had never conducted in London before). A London concert manager has started a new series of subscription concerts, partly with the London Symphony Orchestra, and that gave Kleiber his change to carry his Mozartism right into the enemy's camp. His program would have been a regular *bonne bouche* for Beecham, for most of it was "early"—the B flat (K. 319) symphony, all but unknown, the E flat piano concerto written at the age of twenty-one, four German Dances (of which one, The Sleigh Ride, complete with jingle bells, had to be repeated), and the inevitable Figaro Overture. It was all done with dash, bril-

(*Continued on page 26*)

Cincinnati Forces Triumph in Walküre

Eugene Goossens Leads Impressive Stage Performance with Assisting Artists and Resident Orchestra

By MARIE DICKORÉ

(*Special telegram to The Musical Courier*)

CINCINNATI.—A brilliant performance of Die Walküre initiated the opera season which the Cincinnati Symphony Orchestra is presenting here under the musical and artistic direction of Eugene Goossens. The opening production had a distinguished cast, including Grete Stueckgold, Paul Althouse, Cyrena Van Gordon, Fred Patton, Herbert Gould and Elizabeth Wysor who made her operatic debut as Fricka. The SRO sign was out and the enthusiastic audience gave Goossens, the soloists and the orchestra an overwhelming ovation.

HEIFETZ DRAWS THRONG

CINCINNATI, O.—Enthusiasm for Jascha Heifetz's art ran high last year when he returned to Cincinnati after many years' absence, but it was nothing like the reception he received the second time when he recently appeared with the Cincinnati Symphony Orchestra under the direction of Eugene Goossens. Extra chairs in the pit, in the back of each section of seats throughout Emery Auditorium, standing room as far as the state law would permit, and nearly 400 people reluctantly turned away from the box office made musical history here. It was such an exciting occasion that members of the orchestra who have played with it since the beginning stated they could not recall a similar throng.

The wildly applauding audience recalled Heifetz many times after his exquisite playing of the Sibelius concerto for violin and orchestra, D minor, op. 47, and was as enthusiastic after his performance of the lovely Chausson Poème.

As a frame for these two numbers, Goossens arranged a program that included the Mozart symphony No. 34, C major (K. V. No. 338); an attractive new composition, Overture to a Picaresque Comedy by Bax, and Tschaikowsky's Polonaise, from suite No. 3 in G major, op. 55.

MELCHIOR SINGS AT CLUB JUBILEE

Perhaps one of the most brilliant events in the city's musical history was the silver jubilee of the Matinee Musicale Club of which Mrs. Adolf Hahn is president and Mrs. Benedict Smith the financial treasurer. Invitations, tickets and menu, printed in silver, attracted attention before the concert

(*Continued on page 10*)

Vienna's Operatic Inaugurals Present Noted Foreign Singers

Weingartner, Furtwängler and Bruno Walter Conduct—Giannini, List and Lehmann Win Plaudits—Wellesz Honored on His Fiftieth Birthday—Hubermann, Brailowsky, Szigeti, Feuermann, Piatigorsky Add Brilliance

By DR. PAUL A. PISK

VIENNA.—Salzburg shed its final rays upon the opening of the State Opera's season, three of the greatest among the Salzburg celebrities appearing as guests during the first two weeks of new activity. Dusolina Giannini was a ravishing Tosca. Ezio Pinza was heard as Don Giovanni but also added a new rôle as Mephisto. Emanuel List did Baron Ochs von Lerchenau in the true Viennese manner.

Director Weingartner himself conducted the first "novelty" of the season: Lortzing's charming comic opera Czar und Zimmermann. It was a pleasant evening in every sense of the word. Another delightful restoration was The Merry Wives of Windsor, new and colorful scenery happily fitting in with the sprightly mood of Nicolai's music. A performance of Tristan under Bruno Walter showed that the State Opera is not entirely given to light music and that serious opera is also honored in this year's repertoire.

THRICE FURTWÄNGLER

An appearance of Furtwängler, who with Vienna music fans ranks almost as high as Toscanini, always stirs up large crowds to wild enthusiasm. This enthusiasm was well founded during a recent Tannhäuser: under the suggestive power of Furtwängler the brilliant Philharmonic Orchestra (which plays at the Vienna Opera) surpassed itself. Matching the work in the orchestra was that of Regisseur Herbert Graf who brought to life the sensuousness of the Venusberg scene, the splendor of the minstrels' tournament, and the unearthly intensity of the great episodes of Elisabeth and of the pilgrims'

(*Continued on page 6*)

Paris Seasonal Activities List Abundance of Events

Bruno Walter Leads Mozart—Leipsic Chorus Cheered—New Scores Heard—Rameau Restored—Pasquier Trio and Manhattan Quartet Acclaimed—Opera Thriving

PARIS.—Hoity-toity, what a week we have had! Where to begin these minutes, what to include? Bruno Walter, it will generally be conceded, should head the list of recent entertainments. Leading an orchestra which had been gathered together for the event, he gave (Salle Pleyel) a Mozart concert in benefit of the *Maison des Compositeurs* and also it may be added, of a capacity audience. Divertissement in B flat, symphony in D, Two Menuets, Three German Dances, and symphony in B flat comprised the program.

Impossible to describe in a few, or any words what Bruno Walter accomplished with this music. His dexterity in matters Mozartian is prodigious and he has the impersonal touch the miraculous Wolfgang requires. The deepest moment was no doubt the slow movement of the Divertissement, one of Mozart's sublimest pages and which (had the orchestra revealed some lyrical quality and been in tune on the high notes) would certainly have been supremely beautiful. As it was, the orchestral blemishes were just enough to remind one whether willingly or no, that the affair was still in the hands of human beings.

FAMOUS CHORUS

The Philharmonic Society had the happy idea to engage the Saint Thomas Chorus of Leipsic for a concert. This organization is, as everybody knows, loaded with tradition. Founded centuries ago, it was directed by no less a genius than John Sebastian Bach from 1723 to 1750. Through thick and thin the chorus has carried on consistently defending the highest standards of the art for which it was created. Composed of children and young people, the quality of its tone is fresh and spontaneous and it goes without saying that the chorus has been practised into the Nth degree of ensemble perfection. Under its present leader Karl Straube, it sang Cantata No. 67, the motet Singet dem Herrn (Bach) and three church songs (Mozart) with unforgettable effect. The evening's refinements also included suite in D (Bach) and Prague Symphony (Mozart) conducted by Charles Munch.

JUST BORN

The deluge of new music continues. Chansons Perpétuelles, by Henri Busser, written to poems by Charles Cros, were played for the first time in their orchestral version by Colonne, Paray conducting, Martial Singher, baritone soloist. Though composed some time ago these songs sound young and tender and the charming orchestration Monsieur Busser has provided, helps them much. The same orchestra brought out at a subsequent concert Viennoise by Gabriel Pierné (that is, Suite de Valses and Cortege) taken from Pierné's ballet Images. A la Bien-Aimée, the Beethoven song cycle was presented by the Lamoureux Orchestra under Eugene Bigot, the orchestral version being by Bigot himself. The job for its sobriety, color and voicings is quite in line with the Beethoven manner. Madame Martinelli was the able vocalist.

SPLENDID INITIATIVE

Rameau, whom to know is to love, is again in honor. The Studio d'Art Lyrique founded and directed by Henri Morin has given a performance of that master's Hippolyte et Aricie. It took place in Conservatory Hall. The Conservatory Orchestra was on tap, Marcelle Bunlet, Suzanne Hédoin, Pola Fiszel, Germaine Car, Messrs. Durel, Bouvier, Dufont, Calmuski and d'Arral were the soloists. It was good to hear again this eloquent and deeply moving music, and to recall while hearing it, that for its harmonies, its broad and sweeping declamation, its erudition, form and tragic accents, Rameau was for a while one of the most abused of "moderns."

PASQUIER TRIO TRIUMPHS

So exquisite, so poised, and so communicative was the Pasquier Trio's interpretation of Mozart's Trio Divertissement, an entire audience rose to its feet to applaud and cheer, fresh proof of the extraordinary hold this trio has upon its audiences. Another triumph was the Trout Quintet (Schubert) in which the Pasquier Trio was assisted by pianist Benvenuti and M. Boussagol. Rich in mood versatility and poetic divination, the atmosphere this reading evoked was an utter joy.

MANHATTAN QUARTET HAILED

A chamber-music concert for which one will continue to be grateful was the appearance of the Manhattan String Quartet—a revelation in a town that has unusual events every five minutes. Playing from memory, as the growing custom now is, and playing with warmth, understanding, finesse and evident love for every note, the Manhattan Quartet won long applause for works by Haydn, Hindemith and Beethoven. With the Haydn and Beethoven parlance one was already acquainted and it is a pleasure to offer the Manhattan people thanks for having caused to be admired and understood and felt the not always easy to admire, understand, or feel Hindemith.

OPERATIC OPENINGS

One by one the provincial operas are being heard from. France is still true to form and there is not a burg that does not boast its opera, and not infrequently, very good opera too. The Bordeaux Opera, one of the best theatres in Europe with a repertoire second to none, and generally performances of high standard, inaugurated its season with Manon (Massenet), Carmen (Bizet), Barber of Seville (Rossini), Otello (Verdi) and a ballet recital. Among the artists who featured in these works were Yvonne Gall, Vina Bovy, Cesare Vezzani, Maurice Vidal, Saint-Cricq, to name only a few.

The Municipal Opera of Grenoble opened with Manon—Germaine Feraldy, Miguel Villabella, Julien Arnal, and M. Clément. Toulon's Municipal Theatre started off with La Chaste Suzanne and Sigurd; the Theatre du Capitole of Toulouse with Otello, Manon, Rigoletto, La Mascotte, Barber of Seville, the Municipal Theatre of Strasbourg with Frasquita and Boris Godounoff.

An interesting feature of the reports about this season's operatic doings throughout the country is that houses are packed and people have to be turned away at every performance. A good report and its application seems to be general.

IRVING SCHWERKÉ.

Vienna Opera and Concerts Brilliant

(*Continued from page 5*)

chorus. Karstin Thorborg as Venus, and Alexander Sved, as Wolfram (both new members of the Vienna Opera) were by far the best of the cast. Gotthelf Pistor, German tenor, was Tannhäuser; Anna Bathy, from Budapest, was a noble Elisabeth, though Hilde Konetzni (younger sister of Anny) who sang this part in the third presentation of Tannhäuser, considerably outshone the guest. As a matter of fact, Hilde Konetzni made such a deep impression as Elisabeth that she was immediately made a member of the State Opera troupe, and this company can now boast of the "Konetzni Sisters."

Following his Tannhäuser, Furtwängler conducted the Philharmonic Orchestra on the concert stage. He gave a classical program: Paukenschlag Symphony (Haydn), Coriolanus Overture (Beethoven), seventh symphony (Bruckner). Unnecessary to say that the conductor was fervently applauded. His third appearance brought a magnificent reading of the monumental German Requiem, by Brahms. Together with our own Alexander Sved, it was a Dutch singer, Jo Vincent, who sang the soli with deep musical feeling.

OTHER ORCHESTRAL EVENTS

Bruckner's seventh was the main feature of another concert, the first in the cycle which the Society of the Friends of Music is offering in conjunction with the Vienna Broadcasting Company. Oswald Kabasta, conductor of these concerts, interpreted the symphony with his usual refinement. The soloist of the evening was the excellent cellist Feuermann, who played the Haydn concerto in its original form, as discovered recently by the soloist. Feuermann had great success, repeated in his recital several days later.

WILLIAM GRANT STILL'S Afro-American Symphony will be given its first New York performance under Hans Lange with the New York Philharmonic Orchestra on November 20 and 22. (Photo by James L. Allen)

EGON WELLESZ HONORED

The fiftieth birthday of this representative composer was the *raison d'être* of several celebrations. The Ravag (Broadcasting Corporation) brought the first performance of Wellesz' cantata, Mitte des Lebens for mixed chorus, soprano solo, and orchestra. The work was written for and dedicated to Oxford University when Wellesz received the honorary Doctor's degree there, Wellesz being the first Austrian composer since Haydn to be thus honored. The cantata shows the mature technic and noble harmony of this master.

Two more all-Wellesz evenings brought chamber music and songs. The first, arranged by the Austrian Section of the International Society for Contemporary Music, had piano pieces, songs, and the fourth string quartet, the latter excellently played by the Galimir Quartet. The second evening (Concerts of New Music) featured beside Wellesz' piano works, his cello sonata, some Lieder, and the suite for solo violin and chamber orchestra. That interesting and captivating work was conducted by Paul Breisach with finish and spirit and played delightfully by the concertmaster of the Konzertorchester.

FOREIGN SOLOISTS

The recital season was begun by four singers. Ezio Pinza came first. Erna Sack, German nightingale, a vocal acrobat who easily sings an octave higher than most coloraturas and who makes up her programs of coloratura arias, operetta and film hits, was followed by the queen of Italian florid singing, Toti dal Monte. Entirely different and greater art was given by Lotte Lehmann in her recital of romantic German Lieder.

Two violinists, Szigeti and Hubermann, again held in their sway crowds of faithful admirers. Brailowsky in his piano program made a special bow to his great compatriot Moussorgsky. Cellist Piatigorsky, with tone growing from year to year in beauty and power, is another virtuoso whom Vienna adored and acclaimed.

Request Program to Mark 200th Philharmonic Broadcast

Revised plans for the popular request program to be performed by the New York Philharmonic Orchestra under the direction of Otto Klemperer in observance of the orchestra's 200th broadcast over the Columbia network on December 1, now call for the nomination of two types of orchestral works. During the regular New York Philharmonic broadcasts over the nationwide WABC-Columbia chain on November 3 and 10, the coast-to-coast radio audience will be invited to nominate one composition by a living composer and one composition by a composer deceased. The works so selected will be conducted by Klemperer during the broadcast over the combined WABC-CBS and Canadian networks on December 1. Orchestra officials adopted this form of selection because of time requirements and other conditions. All communications should be addressed to the New York Philharmonic-Symphony Society, Steinway Hall, New York City, and should be mailed by midnight, November 10.

Winnipeg Welcomes Visiting Artists

Minneapolis Orchestra, Richard Crooks and Dalies Frantz, Paul Althouse and Querita Eybel Feted in Canadian Appearances

WINNIPEG, CAN.—The Celebrity Concert series under the management of Fred M. Gee was auspiciously opened on October 14 with a joint recital by Richard Crooks, tenor, and Dalies Frantz, pianist, the large Auditorium being completely filled for the occasion. Mr. Crooks' program was of unusual interest, well diversified to display those fine qualities of vocal technic and interpretation which have made him eminent among American tenors.

The youthful Mr. Frantz stirred the large audience to enthusiasm, not only by the unfolding of his pianistic art, but also by his pleasing poise and dignity. He played works of Bach-D'Albert, Schubert, Brahms, Chopin, Liszt, Debussy and Prokofieff, revealing musicianly sensitiveness and prudent restraint as well as tonal depth. Both artists were recalled many times and responded with encores. Frederick Schauwecker ably accompanied Mr. Crooks.

ALTHOUSE AND EYBEL APPEAR

Paul Althouse, tenor of the Metropolitan Opera, and Querita Eybel, soprano of the San Francisco Opera Company, sang at the Winnipeg Auditorium on October 10. This event was the first of the new Famous Artists series managed by Frederick Shipman. Mr. Althouse's listeners were delighted with a program containing a wide variety of material delivered with round, even, well-controlled tone. Miss Eybel proved to be the possessor of an extraordinarily good voice, and both singers granted many encores in response to enthusiastic applause. Pablo Miquel was the accompanist.

MINNEAPOLIS ORCHESTRA GREETED

The name of Eugene Ormandy and the Minneapolis Symphony Orchestra will not easily be forgotten by the thousands of Winnipeg lovers of orchestral music who had the opportunity of hearing this celebrated company of musicians on October 28 and 29 at the Auditorium. Programs for three performances, including a matinee, were designed to hold something for the satisfaction of every musical taste, and the fact that no number was repeated proved that this organization is at all times ready to give a finished performance from a seemingly inexhaustible repertoire. Graceful in gesture, steadfast in his demands, energetic and stimulating, sympathetic in lyrical passages, Mr. Ormandy drew clear, colorful and appealing interpretations from the variety of compositions presented. Special mention should be made of his conception of the Beethoven seventh symphony in A major, and his inspiring reading of the Tschaikowsky fifth in E minor.

A. C.

Juilliard Opera School to Perform the Magic Flute

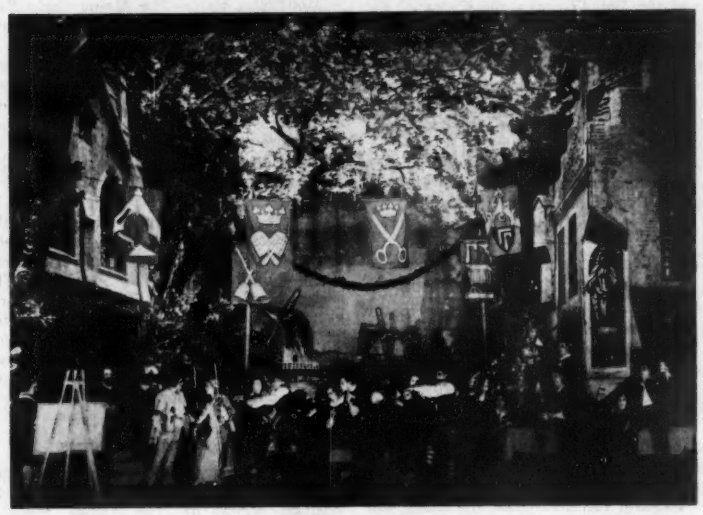
The Juilliard Opera School, New York, will present The Magic Flute of Mozart as its first offering of the season 1935-36 on December 11, and on the three following evenings.

As in former productions, alternating casts will be used. The cast and orchestra are composed entirely of students in the school. Albert Stoessel, director of the opera school, is to conduct, and Alfredo Valenti directs the staging and costuming

The cast includes: Queen of Night, Genevieve Rowe and Helen Fernum; Pamina, Annamary Dickey and Marvel Biddle; Papagena, Risé Stevens and Dorothea Torbeson; Three Ladies—first soprano, Maxine Stellman and Emma Beldan; second soprano, Alice George and Judith Doniger; mezzo, Lucielle Browning and Karen Olson; Three Boys—soprano, Signe Gulbrandsen and Helen van Loon; mezzo, Myrtle Van Pelt and Virginia Speed; alto, Yolando Lupachini and Dorothy Dudley; Tamino, Allen Stewart and Arthur de Voss; Monostatos, Richard Browning and Albert Gifford; Sarastro, Gean Greenwell and Robert Geis; Papageno, George Britton and Floyd Worthington; speaker, Glenn Darwin.

Antwerp Royal Flemish Opera Premiers New National Work

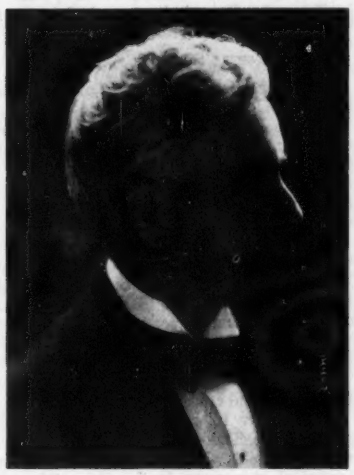
Emile Hullebroeck's Score Pleases Strongly — Excellent Libretto, Dealing with Episode in Life of Van Dyck, the Painter



FLEMISH KERMESSE SCENE
from the first act of Hullebroeck's opera. (Photo © by Paul de Clercq.)

ANTWERP.—The cause of national opera was further espoused when the Royal Flemish Opera gave the first performance here of Het Meisje Van Zaventem, which phrase, thanks to my amazing linguistic abilities, I translate into English as "The Most Beautiful Love" (Van Dyck and Isabella). The work composed by Emile Hullebroeck, had its first world presentation at the Royal Flemish Theatre of Gand, February 17, 1934. That The Most Beautiful Love will remain a permanent member of the Antwerp repertoire may well be prophesied; for its success the other evening was tremendous.

Picturesque, colorful, delightfully folk-



EMILE HULLEBROECK,
composer of the opera, The Most Beautiful Love.

loristic, The Most Beautiful Love evokes the epoch when Van Dyck was at the height of his career, for it might as well be said now as later, the central figure of the opera is the great Flemish painter himself.

Surrounding Van Dyck are Rubens, Jordaens, Teniers, Quellin, Breughel II, and others, all happy participants—as onlookers, of course—in his romantic love-dream with Isabella, daughter of tavern-keeper Saventem, in whose hotel Van Dyck stopped on his way to Italy. Van Dyck and Isabella make the customary vows of eternal fidelity, but Van Dyck, who owes his life to his art, is convinced by Rubens into silencing the calls of his heart and pursuing his itinerary towards fame, wealth, and glory.

BEAUTIFUL SETTINGS

Much of the dramatic action of the opera takes place in the merry little village where is located the inn of Isabella's papa. Van Dyck's valet Rink and Saventem's mother furnish the evening with many a comic episode, Rink further adding to the festivities by "carrying on" with Saventem's tender-hearted, sentimental niece. The epoch of the action affords unusual opportunity for brilliant, historical costuming, an opportunity of which Henri Caspeele took signal advantage.

The last act is particularly striking. It takes place in the throne room (London, 1632) of Charles I and Henriette of France. White and gold decorations, blue costumes—a ravishing sight to behold. It is in the midst of all this splendor that Van Dyck hears of the death of the one he loves. "Now I have nothing left," moans the celebrated painter. "Excuse me," says Breughel, "you have your Art, you have Flanders." Van Dyck pulls himself together. He will henceforth live for Art, for Flanders. That is "the most beautiful love!"

THE SCORE

The fact that many of the numbers had to be repeated may be understood to signify that Maitre Hullebroeck's music has "taking" quality. In fact, this musician excels in just the type of music the story calls for. The score is striking in the contrast it affords between a distinguished, aristocratic style of writing and the populuar, more exuberant *genre*. The orchestration is as clever as it is masterly. Among the outstanding numbers should be cited the side-splitting reception which the Saventem *orphéon* gives Van Dyck upon his arrival, a Brabant peasant dance, a parody ditty on marriage, a touching *lamento*, certain of the solos, and the ballet.

EXCELLENT CAST

The interpretation was first class. The orchestra, led in animated fashion by the composer, apparently enjoyed every note of the evening, while the cast, too numerous to list from A to Z, included such Royal Theatre artists as Mesdames de Leeuw, Ooms, Weyler, Messieurs Gerdan, Vercamer, de Decker, Harrisen, Wouters, Schilders, Van Roey, and Matuszewski.

OVATION FOR PARTICIPANTS

This national opera instantly won the affections of its audience and after the second act, the participants together with M. Caspeele and Maitre Hullebroeck were deluged with an ovation.

IRVING SCHWERKÉ.

St. Louis Grand Opera Series Sets New Records for Large Attendances

Four Performances Dedicating New Municipal Convention Hall Are So Successful That Spring Season Is Planned—Turandot, Tristan and Isolde, Tannhäuser and Faust Sung by Eminent Casts

ST. LOUIS, MO.—An unequivocal rebuff for those who declare that grand opera is dead was the St. Louis Grand Opera Company's brief season, which has just been completed under the general direction of Guy Golterman. Dedicating the new Municipal Convention Hall, the brilliant series of four performances shattered all existing records for grand opera attendance in St. Louis (and probably anywhere else), the closing performance of Gounod's Faust drawing an audience of 9,500. The preceding bill, Wagner's Tannhäuser, drew more than 7,500, the other two, Turandot and Tristan and Isolde, vying for third place with almost the same numbers in attendance.

Plans are now being formulated by Director Golterman for a spring season of opera on the same lavish scale, detailed announcement of which will be made at a later date.

JERITZA IN TURANDOT

Puccini's Turandot with Maria Jeritza in the title rôle opened the season. The beautiful diva was vocally opulent and histrionically impressive. Elda Vettori as Liu gave an excellent portrayal of this difficult rôle and was enthusiastically acclaimed for her splendid singing and acting. Giuseppe Bentonelli as the Unknown Prince scored a fine success in his local debut through his well-nigh perfect operatic equipment. Supporting members of the cast acquitting themselves with distinction were Norman Cordon, Joseph Cavadore, Wilfred Engelman, Lodovico Oliviero, Clem Laschoski and Bernard Nuelle. Gennaro Papi conducted the performance with his accustomed authority and thorough familiarity with the subject.

TRISTAN AND TANNHÄUSER ELOQUENTLY PERFORMED

Tristan and Isolde was the second attraction featuring Paul Althouse and Margaret Halstead. Althouse, to the manner born, achieved a signal success, his performance as Tristan being one of those which have made him one of the most intelligent and authentic portrayers of Wagnerian rôles now before the public. Miss Halstead's Isolde was altogether capable and bespoke for her an important future in the great German music dramas. Ernest Knoch, well known hereabouts as a Wagnerian conductor of outstanding attainments, led the forces in magnificent style.

Tannhäuser afforded another opportunity for Maria Jeritza, and her Elisabeth was memorable. Paul Althouse was again a great delineator in the title part, and Margaret Halstead's Venus matched any like achievement in recent memory. In addition to the supporting cast in the opening bill, there appeared Carl Schiffler as Wolfram, Theodore Lovitch as Reinmar, and Anita Ehlen as a shepherd. Rita De Leporte as ballet mistress arranged and danced the Bacchanale with Edward Aguardo and the corps de ballet, adding a beautiful and colorful element to the glamorous performance. Mr. Knoch again officiated as conductor.

MARTINELLI AS FAUST

Gounod's Faust completed the season with Giovanni Martinelli singing the name part; Leon Rothier appearing as Mephistopheles; Desire Defrere as Valentine; Wilfred Engelman as Wagner; Marguerite being sung by Lucy Monroe; Siebel by Colette d'Arville, and Martha by Geri Dorsey. Martinelli's host of admirers responded enthusiastically to as fine a performance as this gifted tenor has given us in his many visits here. Rothier's sinister part was effective in every sense, and in the dual rôle of stage director and artist, Defrere was one of the luminaries of the season. Lucy Monroe was a demure and picturesque Marguerite who made the most of her fine talents. Colette d'Arville was an utterly charming Siebel. The authoritative conductor of the final performance was Fausto Cleva.

Scenically, the performances were magnificent and each was costumed to perfection. An orchestra of approximately seventy men was one of the many features of the season and the local chorus, which had been rehearsed for several months under Giacomo Spadoni, deserved many laurels.

The season proved that grand opera is coming into its own here, and if the throngs attending each performance is any criterion, St. Louis is destined to become one of America's most important operatic centres. Impresario Golterman has spent years of untiring and altruistic effort in making St. Louis opera conscious, and by these presents his future seems assured. O. C.

Casals and Eisenberg Impress Barcelona

Notable Concert Features Conductor and Cellist—Latter Plays Concerto and Don Quixote Solo

BARCELONA.—The autumn concerts of the Orquestra Pau Casals constitute every year the opening of the Barcelona season. They are in fact the signal for the resuming of musical activities, and are invariably immediately followed by numerous artistic manifestations.

The inauguration of the Casals concerts this year was singularly impressive. An audience which completely filled the vast Palau de la Música Catalana, where the orchestra habitually performs, gathered to hear and acclaim the orchestra which Casals founded fifteen years ago. The program was highly attractive: Brandenburg Concerto No. 1 (Bach), concerto in B flat for cello and orchestra (Boccherini), fourth symphony (Beethoven) and Don Quixote (Strauss).

Casals conducted with singular power and understanding. The Bach, utterly excellent (which the orchestra always performs with exemplary love and reverence) disclosed the leader's perfect comprehension of the score. Casals' version of Don Quixote was magnificent, highly imbued with feeling, and none of the poetic or humorous aspects of the work did it neglect.

The solo part of the Boccherini concerto was interpreted by Maurice Eisenberg, already well known and highly esteemed in Barcelona. In this difficult concerto Eisenberg displayed an admirably pure style and a powerful technic which easily surmounted the arduous difficulties of the composition. His musical diction, beautifully nuanced, and the noble expression he gave to his phrases moved the audience to express their delight not in mere applause but in a rousing ovation. Eisenberg also played the cello part of the great Strauss tone-poem, in which he won another signal success.

Eisenberg's recital before the Associacié de Cultura Musical—one of the most musically intelligent audiences of Spain—was another complete victory for this artist. A sonata by Valentini allowed one to admire his brilliant virtuosity and instrumental mastery; but even better proof of his capacities was afforded by the Brahms sonata in E, which Eisenberg interpreted with just the amount of restraint the style of the Hamburg master requires, as well as with all the feeling which this music contains—music suggestive of intimate emotions and which seems to evoke horizons of sheer enchantment. And the concert was scarcely over when Eisenberg had signed a contract for a return appearance, than which there is hardly any better proof of an artist's power.

BALTASAR SAMPER.

American Composers' Association to Present Native Works

The first of a series of five intimate musicales under the auspices of the National Association for American Composers and Conductors presenting the premiere performance of new works by composer members will be given on November 19 at 15 West Sixty-Seventh Street. The program lists Poem for violin and piano by Roy Harris played by Joseph Reilich (violinist) and Harry Cumpson (pianist); four songs by Gena Branscombe sung by Harrington van Hoesen (baritone); a ballade and a suite for piano of Harold Morris performed by the composer; and three movements from Henry Hadley's trio in G minor played by Rosa Polnarioff (violin), Phyllis Kraeuter (cello), and Selma Kramer (piano). The other four musicales are scheduled for the third Tuesdays of December, January, February and March.

London Madrigal Group to Appear

The London Madrigal Group will give a Christmas concert at the Town Hall, New York, on January 7. They have on their program carols and madrigals by Morley, Wilbye, Byrd, Orlando Gibbons, and Dowland, as well as those of the modern school, including Holst, R. O. Morris, Grainger.

Moscow Previews Prokofieff Ballet On Subject of Romeo and Juliet

Music and Action in Strange Contrast to Shakespeare's Play—Efrem Zimbalist Scores—Beethoven Quartet Resumes Activity—Many Other Concerts Offered

Moscow.—At the request of the Bolshoi Theatre of Moscow (the central national opera house) Serge Prokofieff, an impressive and active figure in the musical life of the country, has written a ballet based on Shakespeare's Romeo and Juliet. The preview of the work left the critics in dismay at the awkward incongruity between the realistic idiom of the musical language, a language which successfully characterizes the individualism of the Shakespearian images, and the blind submission to the worst traditions of the old form, as revealed in the libretto. The social atmosphere of the period and the natural evolution of its tragic elements have been robbed of their logical culmination and brought to the ridiculously dissonant "happy end" of the conventional ballet. This inconsistency in the development of the libretto has had an unfortunate effect, not only upon the general structure, but even upon the otherwise excellent musical score. It is expected that, before the ballet is offered to the public, the libretto will undergo a change in the direction of closer fidelity to Shakespeare's conception of tragedy.

Concert Season Booming

As far as the concert season is concerned, the abundance, variety and high quality of the events thus far proffered, make it difficult for an impartial reviewer to cover it in such a way that justice is meted out to all participants.

Efrem Zimbalist has played here in recital and also with the Moscow Philharmonic Orchestra under Eugene Szencar. Once more as upon his visit two years ago, the public liked the eloquent intimacy of his playing. The most appealing quality of Zimbalist is his ability to make comprehensive and stirring the work which he chooses to interpret. At his recital, however, his partiality for small rather than monumental forms, prevailed to such an extent that he was reproached for having chosen a program of "trivial" character.

Bandrowska Holds Public

Since 1933 when Eva Bandrowska took part in a concert of Polish music arranged by the Society for Cultural Relations Abroad, a mutual affection has sprung up between the singer and Moscow audiences. She has come here again and again and at every appearance invariably meets with the same enthusiasm. The brilliant quality of her voice, its wide range, rare dynamic gradations and timbre effects continue to win public admiration.

Ferrero Returns

Willi Ferrero's arrival was awaited with considerable curiosity. Remembered here as a sensation of the 1913-1914 season, when as a seven-year-old prodigy he led the symphony orchestra of adult musicians through serious symphonic programs, his present visit gained for him sincere respect as a talented, mature and serious artist. His unaffected manner, the unity and simplicity of his conceptions, his knowledge of the orchestra, and his artistic tact make even his deviations from the standard interpretation of Beethoven symphonies seem convincing and artistically justifiable.

Muscovite Musicians

Contributions of Soviet musicians towards enriching the concert life of the city have also been important. The Beethoven Quartet, a remarkable ensemble in point of technical perfection and artistic maturity, and whose concerts have always been a source of rare enjoyment, has begun to function again and are offering a season cycle of classical and contemporary music. Professor Goldenweiser, a potent musical figure whose many years of energetic activity in the concert and pedagogical fields have left a deep impress on the musical life of Moscow as it is today, has been taking part in these concerts. His appearance in a Bach two-piano concerto (together with Professor Feinberg, another outstanding pianist of the older generation) was a seasonal high-point that will long be remembered.

Oborin Plays Shostakovich

Lev Oborin, representative young pianist, played Shostakovich's piano concerto with the All-Union Radio Committee Orchestra, under the leadership of its permanent conductor, Georg Sebastian. As encores, Oborin did some of Shostakovich's preludes and short numbers and in all his performances showed unusual pianistic and interpretative abilities.

Film Music in Concert

A novelty in the program of the first concert of the Radio Committee was the music to the film, The Storm, by Shcherbachev. It was presented as an independent symphonic suite. Although a similar experiment had been attempted by the Moscow Philharmonic Orchestra a few years ago in its presentation of Shostakovich's Golden Mountains Suite, the recognition of the Shcherbachev work as a valid symphonic form still remains debatable.

The Leningrad Maly Theatre, which introduced Shostakovich's opera Lady Macbeth to the world, and whose record for discovering talented Soviet opera composers has earned for it the unofficial title of "Laboratory of Soviet Opera," is bringing out The Quiet Don, by Ivan Dserdjinsky, one of our young composers. The libretto follows the novel of the same name by Sholokhov, a leading Soviet author. The life of the Don Cossacks, the events of the imperialist war, its transformation into the Civil War and the Revolution have been reflected in the opera with colorful vividness, emotional force, and in fine dramatic tempo. The author is extremely young and at times his music betrays signs of immaturity, and the influence of Shostakovich is obvious. The whole work, however, is said to disclose a genuine talent expressing itself in music of lyrical and song-like quality.

Valentine V. Konin.

Traviata Performance to Honor Anniversary of Max Rabinoff

A group of distinguished persons in the art and commercial world have joined to honor Max Rabinoff by celebrating the twenty-fifth anniversary of the beginning of his career with a gala performance of La Traviata in Carnegie Hall, New York, on December 3. Cesare Sodero is to conduct the orchestra. Serge Soudeikine is responsible for the stage settings. The cast, to consist principally of eminent artists whom Mr. Rabinoff has discovered and aided, will be announced. The committee of arrangements who were originators of the tribute comprise Howard Chandler Christy, Daniel Frohman, Leopold Godowsky, Dorothy Gordon, Willard V. King, Dudley Field Malone and Dr. Frederick B. Robinson. They have chosen 100 prominent persons who are familiar with Mr. Rabinoff's work to form an honorary committee.

For twenty-five years Mr. Rabinoff has contributed to the development of musical culture in this country. It is stated that he brought to America Pavlowa, Mordkin, the Imperial Russian Ballet and John McCormack, and that he was instrumental in establishing the Chicago Opera and the Boston National Grand Opera. He introduced the Ukrainian National Chorus and the Imperial Court Balalaika Orchestra. It is said that among the artists who have been discovered and fostered by Mr. Rabinoff are José Mardones, Marie La Salle, Tamaki Miura and Edis de Philippe. In the dance field, he introduced, besides Pavlowa and Mordkin, Geltzer, Sedova, Volinine and Novikoff. Scenic artists who were engaged for work for the first time by Mr. Rabinoff include Bakst, Urban, Anisfeld and Soudeikine.

Metropolitan Opera to Give Benefit Performances

The season's first performance of Madam Butterfly by the Metropolitan Opera Company is scheduled for December 26, as the tenth annual opera benefit of the Near East College Association. Susanne Fisher, American soprano, is to make her Metropolitan debut as Cio-Cio-San and Richard Crooks will sing Pinkerton, his first appearance in the role. Another benefit is set for January 9, when the Metropolitan will give Tristan and Isolde, with Kirsten Flagstad as Isolde, under the auspices of the Florence Crittenton League.

Rachmaninoff Festival Planned for Sheffield, England

A Rachmaninoff Festival, entirely devoted to the compositions of Serge Rachmaninoff, and lasting a full week, will be given in Sheffield, England, next October. Plans for the festival include a performance of Rachmaninoff's most ambitious composition, The Bells, with a large chorus, symphonic orchestra and soloists. Other sessions of the festival will be dedicated to other scores of this composer, and he himself appears as guest soloist one afternoon for the performance of a concerto with the London Philharmonic Orchestra. He has been invited to be guest conductor of the orchestra on another day.

Montreal Has Dance Series

Monte Carlo Ensemble Appears During Three Days—Recitalists Include Rachmaninoff, Robeson, Ginster and Schmitz

Montreal, Can.—The Monte Carlo Ballet Russe opened a brief stay of three days at the His Majesty's Theatre on October 24 and executed charming programs which delighted large and appreciative audiences. Colonel de Basil's company gave four performances that not only permitted us to see once more the brilliant version of Scheherazade and La Belle au Bois Dormant but also novelties as Carnaval and The Good-Humored Ladies never before executed in Montreal. As a matter of fact, it was the most successful of its three seasons here. Other engaging dances included The Beau Danube, Florestan and His Sisters and The Princess of Porcelain, The Monte Carlo dancers gave a splendid display of artistry at every representation, featuring among others: Mmes. Riabouchinska, Toumanova, Baronova, Psota, Tchinarova, Morosova and Messrs. Massine, Borovansky, Petroff and Jasinsky.

Ria Ginster in Recital

The same day, Ria Ginster gave a fine demonstration of the art of song at the opening recital of The Ladies Morning Musical Club held at the Ritz-Carlton. The distinguished German soprano's voice is a pure lyric one which she uses with consummate art. Groups of songs by Schubert, Brahms, Strauss, Wolf and an operatic aria by Mozart composed her program here. Fritz Kitsinger at the piano was excellent.

The fourth season of the Wednesday 9 O'clocks will again be held this year in the ballroom of the Ritz-Carlton Hotel. The recitals take place on the first Wednesday of each month beginning November 6. Raya Garbousova was the first artist to appear in a pleasant and interesting program. The young Russian cellist, by her solid technic and amazing work, left no doubt about her ability. She was well supported at the piano by Pierre Luboshutz. The other artists to be heard during the season are: Ernest Hutcheson, pianist, Keith Falkner, baritone, the Trio Italiano and Coles and Yanova, two piano recitalists.

E. Robert Schmitz Appears

E. Robert Schmitz, French pianist, was heard on October 21 at the His Majesty's Theatre. His program had an uncommon musical interest on account of the choice of the works it comprises. The principal offering, however, was Moussorgsky's suite Pictures at an Exhibition played in its entirety with great style.

Another piano recital took place on November 4 at the Imperial Theatre when Rachmaninoff's return in our city earned him a warm welcome. He was heard to advantage during a program composed of works as Beethoven's thirty-two variations in C minor, played with amazing skill, Chopin's sonata in B minor, A Fairy Tale by Medtner and etude by Scriabin.

On October 16, a promising concert was given at the Tudor Hall by Tamara Bliss, eleven-year-old pianist, marking her first important appearance in her city. The intelligent and careful musical instruction that the child has received was evident. She was applauded by a large and enthusiastic public.

Paul Robeson appeared at the His Majesty's Theatre on October 13, in a program made up of Negro songs, spirituals and others, which were popular with his numerous listeners. Ralph Dobbs assisted with piano solos and Lawrence Brown supplied accompaniments.

J. H. G.

Harold Samuel to Play in Town Hall

Harold Samuel, British pianist and Bach specialist, will give his only recital this season in New York at Town Hall on December 9, presenting an entire Bach program.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

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FRANK FOREST

TENOR

SCORES NOTABLE SUCCESS IN AMERICAN DEBUT AS FAUST IN BOÏTO'S MEFISTOFELE

with

Chicago Civic Opera Company

November 2, 1935

Photo by Tunbridge, London

Glenn Dillard Gunn in Chicago Herald & Examiner, November 3, 1935

Frank Forest was an engaging and convincingly youthful Faust, beautifully lyric, as to voice, and unusually attractive personally.

Herman Devries in Chicago American, November 4, 1935

He is attractively youthful and pleasant as to voice.

Edward Barry in Chicago Sunday Tribune, November 3, 1935

Frank Forest made his Chicago debut in the role of Faust. This gracious young tenor brings back to his own country after ten years in Europe a great deal more than the glamour of distant land. In his first passages he displayed a voice of considerable lyric beauty, but it was not until the scene with Mefistofele in Faust's study that his full artistic stature was revealed. It is a task of the first order to sing in duo form with a bass-baritone of Pinza's power, and Forest acquitted himself admirably.

Eugene Stinson in Chicago Daily News, November 4, 1935

I liked immensely the figure he cut and the instinctive refinement which constantly kept him from doing anything wrong.

Rich Array of Musical Programs Marks Concert Fortnight in Baltimore Halls

Moscow Cathedral Choir in Local Debut—Stokowski Leads Brahms and Wagner with Philadelphians—Spalding, Tibbett, and National Symphony Orchestra Under van Hoogstraten Are Other Presentations

BALTIMORE, MD.—The Moscow Cathedral Choir, in the early stages of its first American tour, made its initial appearance in this city at the Lyric on October 17 and, incidentally, opened the local musical season. This group of twenty voices, conducted by Nicolas Afonsky, was greeted by an audience of moderate proportions that made up in enthusiasm whatever it may have lacked in numbers. The program was a varied one and concluded with a number of Russian folk-songs, many of them familiar.

One of the concert's highlights was Evening Bells, a traditional song of the early 1840's, the soprano solo of which was sung so well by Mme. Zakharoff that an encore was given in response to the insistent applause. Alexandroff's Down the Volga River also pleased the audience.

PHILADELPHIA ORCHESTRA LAUNCHES SERIES

Before an audience that filled every available seat in the Lyric and overflowed into last-minute rows of chairs, the Philadelphia Orchestra, headed by the extremely popular Leopold Stokowski, opened its current season at the Lyric on October 23. The orchestra, playing with the brilliance that one has come to expect from this superbly drilled group of musicians, devoted itself to the works of two German composers—Brahms and Wagner. The first half of the program was monopolized by the former's fourth symphony while the Wagner half of the program included the Rienzi Overture, prelude to the third act of Tannhäuser and the Bacchanale and Venusberg music of the same opera. Considerable publicity has been released drawing attention to the number of new and modern works to be played this season by the Philadelphia forces, but when it comes to compounding their programs for Baltimore, they seem content to stick to the tried-and-true, a policy that leaves a little something to be desired from the viewpoint of the music-goer who craves a well-balanced diet.

SPALDING AT PEABODY

The Peabody Friday afternoon recitals were opened on October 25 when Albert Spalding, violinist, accompanied by Andre Benoist, gave an attractive program before a large audience that found much to its satisfaction both in program and performance. In addition to such solid matters as the Handel sonata in E major and the Bach Chaconne (to mention only two of the works early in the program) Spalding also played Szymanowski's La Fontaine d'Arethuse, Ravel's Piece En Forme de Habanera and his own arrangement of Paganini's twenty-fourth caprice. A number of encores were given at the conclusion of the recital.

The second of the Peabody series was given November 1 by Alexander Sklarevski, a member of the piano department of the conservatory. He presented an all Chopin program that included all twelve of the etudes in op. 10, as well as the twelve in op. 25. For encores, he also played Chopin compositions. Only a fine artist could meet the challenge of such a program and Mr. Sklarevski emerged triumphant.

TIBBETT IN SUNDAY MATINEE RECITAL

Lawrence Tibbett and his musical man Friday, Stewart Wille, came to the Lyric and a large audience on October 27. The concert was under the direction of William Albaugh who frankly experimented to see whether Baltimore, like many other cities, would welcome hearing music on Sunday afternoons. A warm October day must have accounted for some of the empty chairs which one never sees at an evening Tibbett recital. But there was nothing lacking in the warm enthusiasm of the audience which refused to call it an afternoon until Tibbett had added nine encores to his well-arranged program. These encores included I Got Plenty of Nothin' from the new Gershwin opera, Porgy and Bess, as well as the Prayer from Gruenberg's Emperor Jones. His closing group included The Dream (Edward Horsman), The Bagpipe Man (Howard McKinney), In Summertime in Bredon (Graham Peel), The Through Freight (Keith Brown), The Water Mill (Vaughan Williams) and The Fiddler of Dooney (Sidney Homer). Especially well-done was his singing, earlier in the program, of Rachmaninoff's In the Silent Night and Moussorgsky's Death, the Commander. Mr. Wille, who accompanied beautifully, as always, also gave two piano solos which earned an encore.

NATIONAL SYMPHONY LED BY VAN HOOGSTRATEN

The National Symphony Orchestra came to the Lyric on October 29 for the first of its six concerts. Appearing as conductor in the absence of Hans Kindler, who was guest-conducting the Philadelphia Orchestra, was Willem van Hoogstraten, known chiefly for his conducting of the summer Stadium Concerts in New York. An audience, cut down in size perhaps by the cloudbursts of rain that deluged the city around concert time, seemed to find much to their pleasure in the program which opened with the Brahms Academic Festival Overture; continued with Debussy's two nocturnes and Tschaikowsky's Romeo and Juliet and concluded with Beethoven's third symphony. The Tschaikowsky work was particularly well-played. The program would have been better arranged by placing the Eroica in the first half of the program.

OTHER MUSICAL EVENTS

John Charles Thomas appeared at the Fifth Regiment Armory at the Town Party which drew 15,000 people for the opening of the 1935 Community Fund campaign. His services were given gratis, and the committee in charge, in appreciation, presented him with a brass cannon for his speedboat. Carol Hollister accompanied him. An orchestra, composed of members of the Baltimore Symphony Orchestra, was conducted by Robert Iula and, for one number, by Gustav Strube. . . . The Sunday afternoon recitals held at the Maryland Casualty Auditorium started on November 10 when the Baltimore Music Club presented a program. . . . Mischa Levitzki appeared as soloist on the program presented by the United Jewish Appeal at the Lyric on October 28. Erno Rapee came down from New York to conduct an eighty-piece orchestra. Mishel Piastro, violinist, and Viola Philo, soprano, were other soloists on the program. Levitzki, on October 6, also opened the second season of Steinway recitals presented by radio station WBAL on Sunday afternoons. . . . The Baltimore Music Club began its thirteenth season with a concert at the Hotel Emerson on November 9. The soloists were Lansing Hatfield, Myriam Hamer and Earl Lippy. . . . The Baltimore Civic Opera Company, under the direction of Eugene Martinet, opened its fourth season on November 5 with a performance of La Traviata at Lehmann Hall. . . . Announcement has been made that Ernest Schelling, new conductor of the Baltimore Symphony Orchestra, will play the piano part in Leif Ericson, a new work by the Baltimore composer, Franz Bornschein, later in the season.

G. K.

Dr. George Ernest Hesser to Head N. Y. U. Music Department

Dr. George Ernest Hesser, director of music in the Cincinnati public schools, will take over the duties of Dr. Hollis Dann as head of the music department of New York University, at the beginning of the 1936 summer session. Dr. Dann having reached the age limit set by the university, he will have the title of Professor Emeritus and is to work with Dr. Hesser in the direction of next summer's term. The appointment of Dr. Hesser is subject to approval by the University Council.

HARRY GILBERT,
conductor of the Amphion Society of mixed voices, has resumed rehearsals on Tuesday evenings. The newly-elected president is Robert Craig Montgomery. The first concert is set for December 10 at the Waldorf-Astoria, New York.

Metropolitan Opera Prospectus Issued

The Metropolitan Opera Association released its prospectus of the 1935-36 season on November 7. No announcement was made of plans to perform any American work during the fourteen weeks' opera season, which extends from December 16 to March 22. The prospectus is mainly a confirmation of earlier announcements. Singers comprising the roster of vocal principals include thirty-five Americans. Thirty-six operas are listed, five of them restorations. These are Carmen, La Juive, Norma, La Rondine and Gianni Schicchi (the last in English).

The American Ballet, directed by George Balanchine, with Anatol Vilzak the principal dancer, is to be featured on several programs. Konrad Neuger is the new chorus master, sharing the post with Fausto Cleva. Stage managers are Desire Defrere and Wilhelm von Wymetal, Sr. Gennaro Papi, reengaged after several years, is back at the conductor's desk, together with Bodanzky, Panizza, Hasselmans, Pelletier and Riedel. The management will try to increase the variety and importance of the Sunday night concerts, and instrumentalists will appear, along with the company's vocal members. Announcement will be made later concerning the supplementary season at popular prices which is to follow the regular season.

Auditions Opened for New York Madrigal Society Awards

Preliminary auditions for the New York Debut Award to one singer and one instrumentalist, given by the New York Madrigal Society (Marguerite Potter, founder) have been resumed and continue through November. The judges include Dr. Henry Hadley, Carmela Ponselle, Frank La Forge, Mrs. H. H. A. Beach, Louis Persinger, Olga Samaroff and Lucrezia Bori.

Opportunity is also offered for singers, instrumentalists and dancers to appear in a series of concerts under the auspices of the society. Auditions are now being held.

A free scholarship given by the society recently was won by Nellie Paley, soprano. The scholarship includes private lessons with Marguerite Potter, contralto. Auditions for other voices are now taking place. Applications for any of the opportunities outlined should be made to the secretary at the society's headquarters in Steinway Hall, New York.

The Complete Pianoforte Sonatas of Beethoven to be given by

ARTUR SCHNABEL

AT CARNEGIE HALL

in seven recitals on Wednesday evenings

January 15, 22, 29
February 5, 12, 19, 26 } 1936

The artistic and educational importance of this series prompts us to carry this weekly reminder for the benefit of our readers in the Metropolitan area.

Music in Cincinnati

(*Continued from page* 5)

which was set for October 27, in the scintillating Hall of Mirrors of the Netherland Plaza. The high light of the celebration was the recital by Lauritz Melchior, of the Metropolitan Opera, whose program of Danish, Norwegian, German and English songs was climaxed by two arias from Wagner, magnificently sung as only a real Heldentenor can sing them. In this reviewer's opinion the Lieder by Schubert, Grieg and Richard Strauss and of these his encores, generously given, vied with the programed songs for sheer beauty of his artistry. He was ably accompanied at the piano by Frederick Schauwecker.

STEPHEN COLLINS FOSTER MEMORABILIA

The University of Cincinnati was enriched by a gift of part of his collection of every type material pertaining to Stephen Collins Foster, by J. K. Lilly of Indianapolis. At the presentation ceremony the Glee Club sang a group of Foster's songs and James Moore sang Swanee River and Old Folks at Home with the musical voice and undertanding of his race. Raymond Walters, president of the University, read a paper on Foster which included some hitherto unknown facts about his life in Cincinnati gleaned from old newspapers of the days when Foster lived here.

Lily Pons' Film Shows Scenes from Opera

RKO Radio's picture, I Dream Too Much, featuring Lily Pons in her screen debut, will be released soon. In the film, Miss Pons sings the entire second act of Lakmé and scenes from Rigoletto. The operatic sequences merge into the story of the love of a talented singer for a mediocre composer. She also sings lighter songs, especially composed by Jerome Kern for the picture, and will dance for the first time in her career. André Kostelanetz conducts the orchestra and Natale Carossio, stage manager of the San Francisco Opera, directs the chorus and scenic investiture. The action of the plot carries the principal figure from a little village in Southern France, through days in a carnival, to Paris, London, New York and Buenos Aires. The shots of the Paris Opera House, La Scala, the Berlin Opera, the Metropolitan and Covent Garden are said to be exact in every detail. The musical supervision of the film rested with Max Steiner, conductor and composer, now RKO Radio musical director.

Paderewski Abandons American Tour This Season

Paderewski has given up his projected tour of the United States this winter. His reason, he said, was that since he is seventy-five years old, the hardships of the travel involved might be too much for him. He hopes to visit the United States next year and is looking forward to seeing his California property. During the present season, he may leave his home at Morges on Lake Geneva to play in several European capitals.

SZIGETI.

"AN INTERPRETER OF GENIUS"

—*London Daily Telegraph*

TENTH AMERICAN TOUR

Opening Nov. 3rd, Ford Radio Hour Detroit, Mich.

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division: Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street : : : New York, N. Y.

Kalman Operetta in Los Angeles

First Local Performances of Countess Maritza Colorfully Produced

LOS ANGELES.—The fourth production—Countess Maritza—in the current festival of operetta and musical comedy being presented at the Shrine auditorium here by J. J. Shubert was opened, November 4, for a week's run. This highly tuneful work of the Hungarian composer, Emmerich Kalman, had never been presented to a Los Angeles audience before. A fact which, combined with the presence of Peggy Wood in the starring rôle, drew a sizeable audience. The production itself was in the grand style, with hordes of gypsies jumping all over the stage and shouting in the best Magyar tradition. It all seemed a little self-conscious, nevertheless. As for the acting it, too, was in the "grand" style for the most part, with everyone but Peggy Wood, the star, doing what screen critics would refer to as "mugging." They leered with ferocity and laughed with a monumental mirth. Miss Wood, however, constrained herself within the limits of respectable histrionics, for she is an actress that knows the devastating effect of sublety. Her voice was inadequate for the size of the auditorium, especially in the lower and middle registers, which lacked both timbre and force. Her upper tones, though better, seldom cut through the tumult about her. In this field Paul Gregory, the male lead, fared better, for his voice is loud if nothing else. Unfortunately, his acting is stiff and expressionless. In the part of Manja was found a young lady wofully miscast. She was called upon to play the violin, a function at which she was regrettably untalented. Violin playing, this reviewer feels, should never be confused with beating trap drums or picking a banjo. This, perhaps, could be overlooked in a moment of great tolerance toward fellow men, but no amount of tolerance could properly condone an almost total disregard for intonation, even in operettas. R. M.

RAMBLING AROUND

The Los Angeles Philharmonic Orchestra, Pierre Monteux conducting, plays a concert on the desert on November 17, in the shadow of the rugged Mount San Jacinto, which rises above the resort of Palm Springs, Cal. This is declared to be the first time a symphony orchestra of ninety musicians has played a concert on the desert. A stage will be erected on the Palm Springs' golf course and the program will be broadcast over a nation-wide hook-up. It is being sponsored by the Southern California Symphony Association and the All Year Club of Southern California.

* * *

The Los Angeles Chamber Music Society offers its first concert of this season at the Biltmore Hotel on November 20. The attraction will be the Roth String Quartet. This is a candle-light concert under the direction of Mrs. Cecil Frankel, president.

* * *

Nelson Eddy, baritone, gives a recital under the Behymer management on November 19 at the Philharmonic Auditorium, to be followed by the Moscow Cathedral Choir, November 26, in the same concert hall.

* * *

Victor Chesnais, formerly of Chicago, has now located in Hollywood to teach and look after the interests of his two artist students who are now contracted by two major film studios. Mr. Chesnais expects to divide his time between New York and Hollywood with vocal and managerial studios in both places, commuting back and forth by plane as the occasion demands. His pupil, John Carroll, baritone, has finished Hi Gaucho with RKO-Radio studios and has begun The Green Shadow, directed by Charles Vidor on the same lot. Stanley Morner, tenor, has been contracted for seven years by Metro-Goldwyn-Mayer studios and his picture assignment will be made shortly. Mr. Morner is a protégè of Mary Garden, who is now under contract to supervise all opera productions on the MGM lot.

* * *

Richard Drake Saunders has been the music editor and critic of the Hollywood Citizen-News for the past five years. Mr. Saunders is a composer of many songs which have been published in recent years. His wife, Laura Saunders, sang the rôle of Nedda in Pagliacci with the Los Angeles Opera on October 26.

* * *

Dr. Richard Lert has complete charge of the drilling of the new Philharmonic Chorus for the different concerts to be given with the Philharmonic Orchestra this season. This is the former Los Angeles Oratorio Society which was under the direction of John Smallman for so many years. Dr. Lert will conduct a concert of symphonic and choral numbers in April, 1936, in the regular series of orchestra concerts. He conducts Martha, La Juive and La Boheme in San Francisco this month with the San Francisco Opera Company.

* * *

The Pacific Institute of Music and Fine Art (Alec Compinsky, director) has organized a German department for the giving of German operas and German Lieder, under the direction of Dr. Richard Lert. He will also have conducting classes and a mixed chorus for the study of operas and oratorios. Andrés de Segurola is in charge of the training of the voices used.

* * *

Archibald Sessions is the official organist and head of the organ department of the University of Southern California. He gave the first university organ recital in October and many will be given during the winter season. Mr. Sessions is a pupil of Guilmant and Dupré, having studied in Paris. He was formerly organist of the Fifth Avenue Presbyterian and All Souls Churches in New York City.

* * *

The Coleman Chamber Music Concerts of Pasadena, Cal., founded thirty years ago by Alice Coleman Batchelder, are presenting a jubilee season of chamber music in the Pasadena Community Playhouse, commencing November 17 with the Roth String Quartet. Another concert to be given on Sunday evening during the season is on December 15, when four pianists will be introduced, among them Mrs. Batchelder, the founder. In addition there will be the Vertchamp String Quartet and Philip Kahgan of the Philharmonic Orchestra. The other pianists are Paloma Schramm Baruch, Margaretha Lohmann and Lillian Steuber. On January 12, Joseph Szigeti, violinist, is to be presented. In February, the Hart House String Quartet plays; March 29 brings the Pro Arte String Quartet; and on April 19, the ensemble of Georges Barrere, Carlos Salzedo and Horace Britt. The president of the Coleman Chamber Music Association is Mrs. John S. Staats. Leon Ettinger is the manager.

* * *

Verna Arvey, pianist, gave a lecture recital at Carmel, Cal., November 16. She recently offered four lectures on music and the dance at the Norma Gould Studios in Los Angeles. Miss Arvey appeared at the October concert of the Los Angeles Chapter of Pro Musica at the Biltmore Hotel.

* * *

Gladys Swarthout sings Where Is My Love, written for her by Ralph Rainger and Leo Robin, as the principal number in The Rose of the Rancho. What is described as the biggest Spanish fiesta ever filmed called for hundreds of singing extras. These sequences were filmed at night on a specially built outdoor set on the 2,700-acre Paramount Studios ranch near Lake Malibu, twenty-five miles from Hollywood.

* * *

The San Carlo Opera Company appears in Los Angeles, February 7 to 19, at the Philharmonic Auditorium under the management of L. E. Behymer. Among the sixteen operas to be presented are the following which have not been heard for a number of years on the Pacific Coast: Jewels of the Madonna, Thais, and The Girl of the Golden West.

* * *

Ralph Thomas, tenor, formerly of New York, has been teaching and singing in Los Angeles for the last five years. Carol Deis, soprano, winner of the $5,000 Atwater Kent contest, was his pupil at the time of the competition. Other pupils are Edna May Durbin, thirteen-year-old soprano; Robert McNamara, tenor, winner of the Road to Fame radio contest; Mabel Jackson, soprano; Floy Hamlin, soprano, winner of the second prize in the Atwater Kent contest. Mr. Thomas has a large class of students at the present time.

* * *

Olga Steeb is an active teacher and pianist in Los Angeles. She is the head of the Olga Steeb Piano School with many assistants to prepare pupils for her studio. Miss Steeb

ELINOR REMICK WARREN'S new song, The Little Betrothal, has just been published. Kirsten Flagstad is singing Miss Warren's White Horses of the Sea on her present tour. Many other artists are including this song on their programs. In October Miss Warren gave a piano recital at Holmby College in Westwood, a suburb of Los Angeles. During the same month she was heard in piano recital before the Three Arts Club of Los Angeles.

gave a recital on November 12 at the State Normal School, Bellingham, Wash. She plays the Saint-Saëns concerto in G minor with the Vancouver (B. C.) Symphony Orchestra on November 18 and was heard in recital there on November 15. She appears in recital at Walla Walla, Wash., November 21 and at Pullman, Wash., November 22.

* * *

Alexander Zukowski, violinist, has three promising pupils in his studio. These are Gertrude Schrager, who won the Los Angeles Chamber of Commerce prize of a recital at the Biltmore Hotel; Massa Furuya, a Japanese student who gave a recital under the auspices of the Japanese Chamber of Commerce and also played at the San Diego Exposition; and Henry Baron, heard in recital at Taft, Cal., under the management of the Parent-Teachers' Association. Mr. Zukowski also plays in many musical pictures at the major studios.

* * *

Michael Bartlett co-stars with Grace Moore in the new picture, Cissy, to be produced by Columbia Pictures. Immediately after this picture is completed, Mr. Bartlett leaves for London.

* * *

The Hollywood Conservatory of Music announces dramatic productions to be presented every two weeks in the school recital hall by members of the high school and college departments. Ruth Howell, soprano; Vernon Robinson, pianist; Harold Korn, violinist, members of the faculty, gave a recital on November 10 at the Beverly Hills Hotel, Beverly Hills, Cal.

* * *

Charles Dalmores, for twelve years a principal tenor with the Manhattan, Metropolitan and Chicago Opera companies, has been teaching in Hollywood for the past five years, and many of his pupils are studying for opera, concerts, radio and motion pictures. He is professor of singing at Whittier College, Whittier, Cal., where he teaches one day weekly.

* * *

Merle Armitage has announced that the American Ballet will not appear in Los Angeles, November 29, under his management because the tour has been abandoned. This leaves a vacancy in the Armitage series and a second concert by Leopold Stokowski and the Philadelphia Orchestra is being offered subscribers in place of the ballet performance.

* * *

John Claire Monteith, baritone and lecturer, appears at the Gaylord Hotel on November 17 in Sun and Silence in Death Valley, a song and story in color.

* * *

Prince Modupe and his company of African dancers performed during the entire week of November 4 at the Philharmonic Auditorium under the management of Merle Armitage. Colorful and interesting dances were given by the troupe to fairly good audiences. C. D. K.

MARJORIE

GARRIGUE

American Pianist

NEW YORK DEBUT, TOWN HALL, OCTOBER 21, 1935

"Taste and intelligence were displayed in all Miss Garrigue's playing."

—W. J. Henderson, *The Sun.*

"More light on Miss Garrigue's ability for expressive interpretation was cast by the Chopin group. The recitalist deserved much praise in the Mazurka in A minor, for range and subtlety of expressive coloring, realization of the poetic content and mordant, romantic pensiveness of the work."

—F. D. Perkins, *Herald Tribune.*

"Miss Garrigue did the 'Gavotte' (in Bach's Suite) with infectious humor; the Schubert music had lovely voicing; and other outstanding moments were the dramatic delivery of Brahms, and the spirited attack in the first and last movements of Beethoven."

—Leonard Liebling, *The American.*

"It was when she was most feminine, sensitive, intimate in feeling, that Miss Garrigue was most convincing."

—Olin Downes, *The Times.*

"Miss Garrigue showed a commendable instinct for musical utterance and she plays with excellent taste and style."

—Julian Seaman, *The Mirror.*

"Marjorie Garrigue emerged, via a traditional but good piano program, as a distinctly interesting musical personality with something individual to say."

—Henriette Weber, *The Journal.*

"Miss Garrigue accounted for the Gavotte and the Gigue in a flowing and expressive manner. A full-bodied performance of the vigorous Brahms Capriccio in C sharp minor followed."

—R. C. B., *World-Telegram.*

"Marjorie Garrigue played everything with a devotion rarely found in artists of the present generation."

—H. St., *Staats-Zeitung.*

Chicago Opera Forces Restore Don Giovanni and Martha

Eminent Singers Win Applause in First Week of Season Under Longone's Management—Edith Lorand and Her Orchestra, Moscow Cathedral Choir and Paul Robeson in Recitals—Rachmaninoff Plays His Rapsodie with Stock Orchestra

CHICAGO.—Paul Longone, general director of the Chicago City Opera Company, must be praised not only for the generally fine performance given during the first week of the season at the Civic Opera House, but also for his bull-dog tenacity. Without his perseverance Chicago would have been deprived of its own opera company.

Opera brings a certain glamour to a metropolis, and judging from the offerings so far presented Longone has not stinted in any department. The personnel has been strengthened with the engagement of some old favorites and most of the new singers have been received with open arms by operagoers in our community; the orchestra has been led in turn by such conductors as Gennaro Papi, Richard Hageman and Henry Weber; the chorus has been augmented with fresh voices; Desire Defrere and Harry Beatty have been distinguishing themselves as stage director and technical director, respectively, and the public in general seems in a more responsive mood than has been the case in the past few years. The performance of Mefistofele auspiciously opened the season on November 2 and presaged well for the artistic success of the venture.

DON GIOVANNI A TRIUMPH

Don Giovanni, on November 4, brought a star cast headed by Ezio Pinza in the title rôle. He was ably supported by Anna Leskaya, making her debut as Donna Anna; Julia Peters, another newcomer, the Donna Elvira; Edith Mason as Zerlina; Virgilio Lazzari as Leporello; Joseph Bentonelli as Don Ottavio; and Leon Rothier the Commendatore. Richard Hageman conducted. Joseph Bentonelli was not at his very best in the rôle of Don Ottavio, sung here a few years ago by John McCormack and more recently by Charles Hackett and Tito Schipa. Handsome and well groomed, Bentonelli's characterization left nothing to be desired, but his song was not always perfect, as on more than one occasion he committed sins against true pitch. Anna Leskaya, well remembered from the Salmaggi open-air opera company, disclosed anew the qualities that have made her a favorite in other musical centers. She sang with authority, fine musicianship and opulence of tone. Hers was a great improvement over the Donna Annas heard during previous seasons.

Julia Peters' first appearance on our stage deserves more than passing comment. This young woman has looks, fine stage deportment, good histrionic talent and a voice of rare charm. She has been well schooled in Mozart traditions and is a happy acquisition among the first sopranos of the company. Edith Mason, one of the few Americans ever called to sing at a Salzburg Festival, brought to the part of Zerlina all the musical virtues for which she has long been famed. Much slimmer, she really looked regal to the eye and her singing of Batti, batti was one of the happiest vocal moments of the evening. Virgilio Lazzari's Leporello left nothing to be desired and much to be praised. The same laudatory comment may be set down in reviewing the Commendatore of the veteran basso, Leon Rothier. Richard Hageman, after too long an absence, presided at the conductor's desk, bringing out all the beauties contained in the immortal score. The return of Hageman as one of the leading conductors of our company, adds lustre to the Longone operatic regime.

If every performance were on the same high plane as the two first offerings, one could sit back in his stall, enjoy the presentations and reviewers would be at a loss to find new superlatives to express their enthusiasm. But alas, the performance of Bizet's Carmen on November 5 was not one of which the company might be proud. Armand Tokatyan was the Don Jose. If it were not for his beautiful singing and acting, we should have omitted altogether a review of this performance, but in all fairness the presentation as a whole was so far below par that the least said the better. To revert to Tokatyan, he has returned a greater artist than when he sang here as a member of the Ravinia Opera company. Since then we have heard him occasionally and have always been impressed by the beauty of his song. To single out only his beautiful interpretation of the Flower Song would be unjust as throughout the performance he gave unalloyed joy and was vociferously rewarded. Henry Weber had a most difficult task in keeping his forces together, and we certainly sympathized with him as the load was heavy.

Paul Longone must of necessity discover new ways to keep his company afloat. He learned that ballroom dancing is in great vogue hereabouts and he promptly called on Veloz and Yolanda, high class cabaret dancers, to furnish an added attraction to Carmen. Thanks to that well-known dancing team the Civic Opera House was completely sold out and hundreds turned away. Truth must be set down even when it hurts and it is a sad state when dancers bring the throng to an opera house rather than world renowned singers. As excellent as these dancers are, it may be said that interpolating cheap music in Bizet's masterpiece is nothing short of a desecration of art. Had Veloz and Yolando danced to the music of Carmen, we would have mingled our plaudits with those of their innumerable admirers who seemed bent on keeping them on the stage longer than necessary, asking for additional numbers which wisely were refused. The tavern scene and again the final episode were completely spoiled, at least for one spectator. Manager Longone has, it is said, re-engaged these two popular, graceful and eminent ballroom dancers to perform again in La Rondine and in La Traviata. Those two performances unquestionably will be sold out days in advance. Sooner or later other innovations will be found to attract the layman to opera houses. In the meanwhile, the astute Longone has two box-office magnets and we fear they will be called upon on many more occasions during the five-week season.

MARTHA RESTORED

Martha, Flotow's tuneful opera, with a quartet of popular singers, was the offering on November 6. Edith Mason, Mario Chamlee, Virgilio Lazzari and Mari Barova were the luminaries in a very fine performance, superbly directed by Gennaro Papi. Edith Mason won her customary ovation after her magnificent singing of the Last Rose of Summer and Chamlee won a similar demonstration at the conclusion of the M'Appari. Frederic Jencks and Pompilio Malatesta carried the note of comedy extremely well as the sheriff and Tristan. Helen Bartush, one of the winners in the radio auditions, made her debut in an insignificant rôle, but like Maude Key Shelton and Ruth Mills, disclosed in the few bars allotted her a good voice and histrionic instinct.

JOSEPH SCHUSTER, cellist, will be soloist on WOR's "Master Musicians" series, with Alfred Wallenstein and his orchestra, tomorrow evening (November 17).

Due to the Armistice Day holiday the return of our own Rosa Raisa on the stage of her former triumphs as Santuzza in Cavalleria on November 9 must be announced only as a news item. A review will appear in the next issue. Trovatore, in the evening, presented with popular singers at popular prices, likewise will be analyzed next week.

PAUL ROBESON'S SONG RECITAL

Managers are always happy when they have a drawing card to entice music lovers to the box office. One of those drawing cards, Paul Robeson, was chosen by Harry Zelzer to furnish the program for the concert sponsored by the Federated Women's Clubs at the Civic Opera House on November 3, and the vast theatre was practically sold out. Mr. Robeson sang here the same program he recently gave in New York city which was reviewed at the time. Mr. Robeson was well seconded by Lawrence Brown, his accompanist, and Ralph Dobbs, pianist, a well-known figure in this city, was the able assisting artist.

EDITH LORAND AND HER HUNGARIAN ORCHESTRA

Bertha Ott presented Edith Lorand and her Hungarian Orchestra in concert at the Studebaker Theatre on November 3. Miss Lorand, we are informed, has appeared as solo violinist with every major orchestra in Europe and is making her first tour of the United States. She disclosed in a well-arranged program a facile and solid technic, a tone of lovely quality and interpretative gifts. She was received cordially. As conductor also Miss Lorand proved efficacious, especially in the music of her own land. A return engagement is already announced under the same management for December 29.

MOSCOW CATHEDRAL CHOIR

The Moscow Cathedral Choir (Nicolas Afonsky, conductor) was the attraction at the fourth concert of the history and enjoyment of music series of the University College of Northwestern University at the Auditorium on November 4. This group of nineteen well-trained men and women singers delighted a capacity audience with their unusually fine singing of sacred and secular chorals as well as choruses from Borodin's Prince Igor and Rimsky-Korsakoff's Kitege. The last named chorus had, as far as memory serves, not been heard here previously and, like the Borodin excerpt, made a deep impression on the listeners. Three soloists from the ranks disclosed beautiful voices. They were Mr. Zaporojetz, basso, who sang in Gretchaninoff's Litany of Supplication; Mme. Pavlenko, one of the best contraltos heard on the stage of the Auditorium, made a hit in the Gretchaninoff Credo, and Mme. Zakharoff, who possesses a clear voice superbly used, won an ovation. Collectively and individually, the Moscow choristers are singers of the first order. Conductor Afonsky obtains unbelievable results from his choir in an effortless manner.

MUSICIANS CLUB OF WOMEN

The program for the Musicians Club of Women concert of November 4 at Curtiss Hall brought Margaret Heywood Wood, Yetta Wexler, Mildred Smith Bolan, Mary E. Jones and Pauline Peebles Morrison as soloists.

A sold-out house greeted Serge Rachmaninoff at the regular symphony concerts of November 7 and 8. The celebrated Russian composer-pianist had not appeared here with the orchestra since 1932, and his return marked the first hearing here of his rhapsody on a Paganini theme for piano and orchestra. This work had its world premiere on November 7, 1934, by the Philadelphia Orchestra, Leopold Stokowski conducting and was performed in New York City on December 7 of the same year.

Rachmaninoff received an ovation. At the conclusion the orchestra gave him a fanfare and the audience stood up to pay homage to one of the greatest living musicians of our day. If pandemonium reigned supreme in Orchestra Hall, there were many reasons for such frenzied demonstration, as the manner in which the number was played by the soloist and the orchestra under Stock justified this. The first part of the program comprised Eight Russian Folk Songs by Anatole Liadow and the Rachmaninoff second symphony in E minor. The latter, heard here on many occasions, had a masterly reading and the orchestra played as though inspired. Mr. Stock and his men were acclaimed at the conclusion of the symphony. The tribute was richly deserved.

MARY MCCORMIC BROADCASTS

A few weeks ago it was rumored that at the conclusion of her thirteen-week radio engagement Mary McCormic's sponsors would withdraw the program. That gossip was without foundation, as when the time came to renew the contract the commercial agency handling Miss McCormic's interests were notified that the returns justified a prolongation of another thirteen weeks. Thus, every Thursday night we hear Miss McCormic tell the story of her life to thousands of unseen auditors and sing with loveliness of tone.

MINNETTA RIGGS GREENWELL'S INTIME RECITALS

Minnetta Riggs Greenwell has resumed her weekly intime piano recitals at her residence studio on Lake Shore Drive.

HANNA BUTLER PUPILS IN DEMAND

Hanna Butler had ten advanced pupils make their debuts in song recitals during the past season. Among her students in the radio broadcast competition of the Chicago City Opera Company to fill small parts, three were among the six chosen by General Manager Paul Longone. They are Thelma Jensen, Gladys Reid and Beverly Kirk, sopranos. Miss Jensen sang for the Service Club as soloist for the Chicago City Opera at the Civic Opera House on November 2 and 3. Auverna Smith, contralto, was chosen this week as soloist at the Congregational Church at Ravenswood. Weekly some of Mme. Butler's pupils are heard in concert or recital.

ESTHER PAYNE MUENZER IN PIANO RECITAL

In piano recital at Kimball Hall, on November 8, Esther Payne Muenzer displayed facile technic, musical intelligence and individuality which won the plaudits of a large gathering. Mrs. Muenzer listed compositions by three Chicago composers—Edward Collins, Rudolph Ganz and Leo Sowerby, besides numbers by Beethoven, Brahms, Chopin, Tcherepnin and Paderewski. The recital was managed by the Loro Gooch Bureau.

FROM THE RICHARD CZERWONKY STUDIO

The Czerwonky Club, composed of students and artists of Richard Czerwonky's class at DePaul, held its second meeting on October 25 at the Wilmette home of its president, Robert Brown. A group of twenty listened to reminiscences of his student days in Berlin by Mr. Czerwonky and of his contacts with Joseph Joachim; his great master, Max Bruch, with whom he studied composition; Andreas Moser, Camille

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Robert Quick (a Czerwonky pupil and one of the first violins of the Chicago Symphony Orchestra) and Mr. Czerwonky gave a group of two-violin numbers by Handel and Juon and also a novel presentation of the B minor sonata of Bach, combining for two violins the dance forms and doubles of that composition. The next meeting of the Czerwonky Club will be held on November 24.

AMERICAN CONSERVATORY RECITALS

Piano students of Heniot Levy and violin students of Herbert Butler gave the program for the November 2 program at Kimball Hall. Kyung-Shyn Song, Iva Louise Trewitt, Adrienne Moran, Kathleen McKittrick, Margaret Elg, Marion Skebelsky, Katherine Knopp, Lucille Hunt, Rubin Halpern, Beatrice Eppstein, Marguerite Kelpsch Ullman and Catherine Copulos, pianists, proved the thoroughness and efficiency of Mr. Levy's method of imparting his expert knowledge to others.

A program by students from the classes of Karleton Hackett and Kurt Wanieck was given on November 9 at Kimball Hall. Roberta Dyer, Marjorie Hunter, Dorothy Sandlin, Walter Merhoff, Mildred Fleet and Harold Holst were the vocalists who have benefited from the excellent vocal training of the late Mr. Hackett. The pianists participating included William Roessler, Ethel Schmetter, Vera Gillette, Vincent Micari and Nondas Rudig.

CHICAGO MUSICAL COLLEGE BEGINS JUNIOR PROGRAMS

In adhering to requests coming from the great number of persons interested in the various phases of study offered in the junior department, a committee has been named and plans made for a series of regular Saturday afternoon programs to be given throughout the school year in the Little Theatre. The committee consists of Merle West, Helen Curtis, Julia Carruthers, Lauretta McInerney O'Brien and Max Fischel. The opening program of October 26 was given by pupils of Berenice Jacobson, Dorothy Crost, Lauretta O'Brien, Meda Steele, Eudora Harbers, Max Fischel, Rose Schwartz and Alma Anderson. This series will ultimately enable hundreds of pupils to appear in public, affording the opportunity of correlating that which is learned in the classroom with the experience of public appearance. The preparatory department, from which these pupils are drawn, aims to give to the beginner, whether child or adult, instruction in the elements of music in class and private lessons leading through the various grades and courses which prepare for the undergraduate department.

Rudolph Ganz has been appointed by Dr. Nikolai Sokoloff, director, one of the two Chicago members of the National Advisory Committee in charge of Federal Aid for musicians, Dr. Frederick A. Stock being the other member. Harold E. Ray has accepted membership on the advisory committee of the music section of the WPA.

Ellen Hougesen and Marion Jaffray, artist students of Rudolph Ganz, played duo-piano recitals at the La Grange Woman's Club, October 1; Allerton Hotel, October 6 and at the Edgewater Beach Hotel for the Rennaissance Club on the fourteenth.

Esther Payne Muenzer, from the studio of Silvio Scionti, will appear in recital at Kimball Hall, November 8. Mrs. Muenzer was soloist with the WGN Symphony, directed by Henry Weber, on the program of October 31. She will appear as soloist with the Kansas City Symphony Orchestra in January.

Alice Gohlke Cartwright, who has recently joined the faculty, began her teaching career as assistant to Abby Whiteside of New York and later served as head of the music department of the Washington State Normal School.

Adelaide Abbot, from the studio of Nelli Gardini, appeared in the leading soprano roles with the Newark Opera Company in the following operas: Faust on October 26; La Traviata on November 2 and La Boheme on November 9. Bessie Brown, artist student of Mme. Gardini, was soloist at the Hyde Park Baptist Church, October 20 and 27.

RENÉ DEVRIES

Trenton Orchestra to Give American Works

Charles Sanford Skilton of the University of Kansas and former head of the music department at the State Schools, now at Trenton State Teachers' College, is one of the five contemporary American composers who will be represented on the concerts of the Trenton Symphony Orchestra this season.

WINIFRED CECIL
is appearing weekly on Thursday evenings with the Maxwell House Show Boat over WEAF. Her rôle is that of Virginia Lee.

At the second concert, December 10, in the Memorial Building, the orchestra, with Max Jacobs conducting, plays Mr. Skilton's Indian Dances. Mr. Skilton was the organizer and conductor for some years of the Monday Musical Club, a women's chorus here.

The overture, When Johnny Comes Marching Home, by Roy Harris, recently played by the New York Philharmonic, is on the program for the opening concert of the season, November 19. Mr. Harris teaches theory and composition at the Westminster Choir School at Princeton.

Frederick J. Work, head of the Manual Training School for Colored Youth at Bordentown, a few miles from Trenton, is to have a hearing for his suite, Negre, at the concluding concert, April 28. Both Mr. Harris and Mr. Work will be guests of the orchestra on the nights their compositions are played.

The other two American numbers are an Overture on Negro Themes, by James Dunn, to be played February 18 and an Old English Suite, by Daniel Gregory Mason, March 17.

Sunday Nights at Nine Open Fourth Season

Catherine A. Bamman started her fourth season of the intimate revue, Sunday Nights at Nine, at the Barbizon Plaza on November 10. The cast of scintillant artists offered a quick-fire series of songs, dances and sketches which brought peals of uproarious laughter from the crowded audience. Vandy Cape was particularly amusing in her travesties on an illustrated lecture of Tuscany and her artistic parody of a French night club singer. The applause that greeted her threatened to stop the show. Excellent also were Nina Tarasova with her inimitable song offerings, Helen Howe in her cleverly-written original monologues that boasted of witty lines, Dwight Weist offering caricature portraits of eminent politicians, and Harry Burnett and Del Hughes in a trick horse sketch.

James Shelton offered a funny number entitled Mother's Song that aroused titters as well as guffaws. And Shirley Booth was cheered for her song, Intermission, which she put over with finesse of a high order. Equally good was her pathetic characterization of a charwoman, entitled Muggins Is the Name. Felicia Sorel danced with appealing beauty and that skillful presentation of irony which is so difficult to project. At her second appearance, Miss Sorel was admirably partnered by Ruben Garcia.

The other members of the large cast were: Joseph Moon, Melvin Pahl, Harriet Caperton, Charles Columbus, Orsola Arelli, Mary Hutchinson, Clifford Neudahl, and Harold Woodall. Forman Brown contributed most of the music and lyrics of the amusing songs, and the show was under the expert direction of Gerald Hanchett, a master of this sort of entertainment.

The Yale Puppeteers were also cleverly diverting.

Miss Bamman again offers a diversion for Sunday evenings that is well worth the slight admission charge and should run until the hot weather descends on the streets of New York. H. J.

Kansas City Greets Early Recitals

Kreisler and La Argentina Are Applauded Visitors—John Erskine Lectures—Sorority Events Are Feature

KANSAS CITY, MO.—With enthusiasts flanking the platform, an audience of 5,000 attended Fritz Kreisler's violin recital at Kansas University, Lawrence, October 30, and demanded three encores at the close. The Viotti concerto in A minor, No. 22, the Ravel-Kreisler Habanera and items by Tartini, Bach, Debussy-Hartmann and Kreisler (in the style of Pugnani) composed the program. Carl Lamson furnished accompaniments. The absence of a Brahms, Mozart or Beethoven composition was keenly felt by musicians present.

Glamorous La Argentina bowed to a sold-out house in the Fritschy Series at Ararat Temple, October 29, receiving high adulation and responding generously with encores. Dance no. 5 (Granados) held the spotlight, a perfect study in subtlety. Luis Galve, pianist, was *en rapport* with the dancer, in the imposing array of Spanish compositions programmed. There were several solo numbers by Mr. Galve.

FUTURE MUSICAL EVENTS

Paul Snyder, American pianist, who has been studying and giving concerts abroad for the last ten years, has been engaged as soloist for the pair of Philharmonic subscription concerts, December 19 and 20. Mr. Snyder has presented recitals in Scandinavia, England and Italy.

Roland Hayes will appear in recital, December 2, at Ivanhoe Temple.

John Erskine spoke to a capacity audience at B'nai Jehudah Temple November 4, on Music in America.

CHORAL AND ORGAN PROGRAM

Edna Scotten Billings, organist, offered a clear exposition of César Franck's chorale in E major, Bach's Jesu, Joy of Man's Desiring, two Brahms chorale preludes (arranged by Mrs. Billings), Three Mountain Sketches (Clokey) and A Gothic Cathedral (Pratella-Weaver) in her annual recital at Grace and Holy Trinity Cathedral, October 28. With Mabelle Glenn directing, the Cathedral Choir sang Arkhangelsky, and Gretchaninoff numbers and the Inflammatus from Stabat Mater (Rossini). A novel, appealing effect was produced when the soprano voices of the Memorial Boy Choir took the soli and obbligati in the latter opus. The recital inaugurated the dedicatory services honoring Bishop Robert Nelson Spencer.

MU PHI EPSILON MUSICALE

Virginia Betton Burton and Martin Burton, pianists of Topeka, Kans., were guest artists of Mu Phi Epsilon's initial Morning Musicale on October 22. With tonal and rhythmic agreement the duo-pianists presented Saint-Saëns' variations on a theme by Beethoven, the *allegro* from sonatina in B flat for piano and violin (Mozart-Maier), and Romance and Valse from suite no. 2, op. 17 (Rachmaninoff). Mrs. Burton's soli consisted of Chopin and Turina items. Rose Ann Carr, soprano, the assisting soloist, accompanied by Gayle Giles met with instant favor in an air from La Wally (Catalani) and Bantock, Sibella and Horsman songs. A large audience attended. The proceeds from the Musicales supply scholarships each season.

SIGMA ALPHA IOTA PLANS

For the second season Tau Chapter of Sigma Alpha Iota will present monthly recitals at the Nelson Gallery. The opening musicale, October 20, listed works of MacDowell, La Forge, Curran, Mary H. Brown, Kramer, Aylward, Titcomb S. Alberti, Huerter and Gardner, in collaboration with the Loan Exhibition of Art by the Mid-Western triumvirate, Benton, Curry and Wood. For variety, Sarasate, Granados and Glazounoff cello and violin numbers were used. The participants were Mrs. William McElroy, Irma McClean, Catherine Wellemeyer Farley, Dorothy Kimmel Rendina, Gladys Schnorf, Mary Louise Winter, Gladys Gwynne Combs and Marjorie Standart. The varied program was successfully projected. C. C. B.

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NEW YORK CONCERTS

NOVEMBER 4

José Echániz José Echániz, Cuban pianist, whose annual New York recitals attract interested and sizable gatherings, was heard again under these conditions at Town Hall on Monday evening. One has come to associate with Mr. Echániz's performances, qualities of pronounced fire and brilliance, technical command of an advanced order, keenness of perception and an intellectual energy that sends him questing after unusual music to present to his audiences. On this occasion he began with Bach's toccata and fugue in E minor, and proceeded to two intermezzi and eight waltzes, op. 39, of Brahms, attractively performed. He was warmly applauded for his reading of the Chopin sonata in B minor, in which his *bravura* playing was often of marked brilliance.

After the intermission came a group of modern works, outstanding among which were three preludes by Shostakovitch (which contain considerable opportunity for virtuoso performers, and which Mr. Echániz made the most of, winning an ovation). Other numbers were Cipressi (Castelnuovo-Tedesco), Fête-Dieu à Seville (Albeniz), Suggestion Diabolique (Prokofieff) and the Danse Russe from Stravinsky's Petrouchka. In these compositions the pianist attained a particular success, suggesting that he is an interesting interpreter in the modern music field. Encores were added at the request of the enthusiastic audience.

NOVEMBER 5

Philadelphia Orchestra Leopold Stokowski was in command of the evening concert at Carnegie Hall by the Philadelphia Orchestra, the second in its New York series of 1935-36.

The program devoted itself to works by Bach and Wagner. Of the former there were the Stokowski transcriptions of the fugue (smaller) in G minor; Es Ist Vollbracht; Ein Feste Burg; Komm, Süsser Tod; and the passacaglia in C minor. Wagner was in evidence with the preludes to Meistersinger and Lohengrin and the Love Music from Tristan and Isolde.

Again the impression came to discriminative listeners that Stokowski has no superior as an orchestral transcriber of Bach. He preserves the true character and authentic contours of the Great One and yet enriches his music with the added eloquence and might of the modern orchestra.

It was superlative playing which the audience heard in all the Bach examples, playing of utter devotion, heart-searching tone and complete technical perfection. The interpretation and delivery of the cyclopean passacaglia were so compelling (especially in the grand broadening of the finale) that some of the listeners broke into cheers.

In Wagner's pages, Stokowski gave passion, glow and deeply eloquent emphasis of the poetical and dramatic contents.

Altogether, this was an irresistible concert by an inspiring conductor and a virtuoso orchestra of the highest class.

Anna Hamlin and Floyd Townsley A program of duets and solos was heard in Town Hall on Tuesday evening by Anna Hamlin, soprano, and Floyd Townsley, tenor, with the able assistance of Celius Dougherty at the piano. Their joint numbers were two duet-cantatas by Bach, three Schumann songs and duet from Debussy's L'Enfant Prodigue. Mr. Townsley sang a Brahms group and items in English by Quilter, Carpenter and Warlock. Miss Hamlin's offerings comprised three Schubert songs and an English list of Griffes, Grieg, Randall Thompson and Jensen compositions. These artists are the possessors of good tonal equipment and style and expressive ability of a high order. Miss Hamlin, a singer of pleasing appearance and graceful stage presence, gave a fine vocal account of herself. Mr. Townsley's work was distinguished by clarity of diction as well as by excellent production of his tones. The combination of their voices presented even ensemble and interpretative balance. The auditorium was filled with an audience of such enthusiasm that both artists had to give repeated encores throughout the evening.

NOVEMBER 6

Selma Kramer Selma Kramer, a young German pianist, who has studied in Europe with Schnabel and Leonid Kreutzer, and has appeared as an orchestral soloist in Berlin and in this country, made her American recital debut at Town Hall. The program which she offered was an ambitious and wide-ranging one, including the Bach-Busoni toccata and fugue in D minor, the Appassionata Sonata of Beethoven, Brahms' sonata in C major, works of Chopin, Debussy, Rachmaninoff, Bela Bartok, Godowsky (first performance of his impromptu in E flat minor for the left hand alone) and Lecuona. Among the best playing of the evening was that done in the heroic pages of the Beethoven work and in certain of the more reflective sections of the Brahms sonata, when the rarely lovely harmonic coloring of this composer was allowed to speak expressively. Miss Kramer's pianistic style is marked by a high degree of élan and vigor. She brought a tempestuous manner to the music of Chopin and the contemporary composers which was distinguished by speed, crispness, lack of sentimentality, and in general by tense emotional force. There were indications, in the Beethoven sonata and elsewhere throughout the program, that her interpretative powers are in the process of growth.

The final group offered an interesting juxtaposition of music in varied styles, the Godowsky impromptu, with its brilliant writing for left hand, constituting a *tour de force* which won especial applause for the dynamic and personable young artist. Encores were added in response to warm requests for them.

NOVEMBER 7

Philharmonic Orchestra Weber's Euryanthe Overture, Sibelius' Swan of Tuonela, Stravinsky's Pulcinella Suite, and Schumann's Rhenish Symphony constituted the program for the Thursday evening and Friday afternoon Carnegie Hall concerts of the Philharmonic Orchestra with Otto Klemperer conducting.

He gave dignified and atmospheric readings, in which the purely instrumental ingredients were the rich tone and fine musicianship and technic of the Philharmonic players. Klemperer was particularly illuminative in his dramatic version of Weber and in the romantic warmth given to the pages of Schumann. Something more of whimsicality could have informed the quaint work by Stravinsky.

Its renewed hearing again charmed the listeners who relished the skill, tact and humor with which the composer using music by Pergolesi, grafted upon it some of his own, all set in a framework of timefulness and precious and witty orchestration. The suite is made from Stravinsky's one act ballet, Pulcinella (for two mimes and three singers) premiered by the Ballet Russe in Paris as long ago as 1920. One would like to see the stage production in this country, either by the present Ballet Russe or at the Metropolitan.

NOVEMBER 8

Roland Hayes Musical fare for the discriminating regaled the sizable audience at Carnegie Hall on Friday night, when Roland Hayes, tenor, appeared in recital. The singer, one of the most justly noted artists of the Negro race, presented four groups, two Handel arias comprising the first; the second made up of the Schumann Dichterliebe; numbers by Tschaikowsky and others in the third; and the final assortment devoted to vocal music by colored composers. Several of these last offerings were by Percival Parham, the evening's adept and musicianly accompanist, whose tonal gifts extend into the creative field. In singing the entire program, the tenor brought to bear his distinctive qualities of refinement, purity of style, and racial richness of timbre and ease of production. His hearers demanded encores insistently, and at the close of the program showed no disposition to depart, but recalled him again and again for added numbers.

Tatiana Sanzewitch On Friday evening at Town Hall, Tatiana Sanzewitch, pianist pupil of Josef Hofmann, was presented in a recital of works by Friedemann Bach, Chopin, Liszt, Debussy, Poniridy, Charles Maduro and Schumann.

Miss Sanzewitch exhibited an enviable store of technic, and proved herself a thorough artist whose undivided attention to her offerings produced satisfactory results. Hers is a touch to arouse admiration, inasmuch as she possesses an incredible volume yet one so influenced by her deft musicianship that no lack of control is evidenced. This was best illustrated in the *forte* passages of the Liszt and Chopin numbers where a judicious use of power was displayed with excellent pedalling. In Debussy's La Soirée Dans Grenade, a more delicate approach was employed which convinced her listeners of her adeptness in contrasting the austere passages of Liszt with the more sensitive scorings of the moderns.

The audience supported Miss Sanzewitch with lavish applause and showed no inclination to leave the hall until a generous number of encores were given.

Virgil Thomson Program Third in the one-man concerts of American composers at the New School for Social Research was a program devoted to Virgil Thomson's music. The composer appeared as pianist, others contributing being Ada MacLeish, soprano; Joseph Reilich, violinist, and the Philharmonic Scholarship Quartet (Mr. Reilich, first violin; Kolman Smit, second violin; David Katz, viola; and Avrom Twerdowsky, cello).

Nearly all the music heard was either a first performance in New York or in this country. In the first category were: five excerpts for piano from Forty Portraits (1935), piano sonata No. 2 (1929) and string quartet No. 2 (1932). American premières were given to the sonata for violin and piano (1930), two songs from La Belle en Dormant (1931) and Une Mélodie (1927), composed of four numbers for voice and piano. More familiar was the Stabat Mater for soprano and string quartet (1931), heard at the Yaddo Festival and a League of Composers' concert in New York.

Thomson's music heard on this occasion is almost wholly euphonious, tasteful, clearly designed and transparently scored—so much so that the discreet introduction of dissonance occasionally comes almost as a shock. The influence of classic and preclassic forms, as in the sonatas, and of ecclesiastical modes, as in the Stabat Mater, is tempered by a degree of individuality. Thomson almost always avoids over-emphasis, and this constitutes a virtue, though the lack of passionate statement results in a certain emotional monotone. An impish humor, suggestive of Satie's, informs the delightful piano Portraits, which were warmly received.

The audience responded appreciatively to the excellent performances of Mrs. MacLeish, Mr. Reilich, the quartet and the composer, all being recalled to the platform repeatedly.

NOVEMBER 9

Henriette Michelson Saturday afternoon brought Henriette Michelson in a piano recital at Town Hall. Miss Michelson is a seasoned artist whose polished performance and mature execution mark a pleasant interval in a season of many pianist debuts and first New York appearances. Her program offered Mozart's rondo, A minor; Schubert's sonata, A, op. 120; Brahms' fantasias, op. 116; Beethoven's sonata, E, op. 109; Debussy's Estampes (Pagodes, La Soiree dans Grenade, Jardins sous la Pluie); Chopin's nocturne, C sharp minor, op. 27; and Ravel's Ondine.

From beginning to end, Miss Michelson's characteristic poise and finish were in strong relief. She is an artist who commands a graceful, soothing quality in her touch. This was apparent in her conception of the Brahms portion of the list where her expression in the *intermezzo* movement was especially appealing.

Miss Michelson's profound feeling for musical decorum never allows her to depart from authentic interpretation nor to sacrifice beauty for flashy display of technic. A minor criticism might be that this pianist's tendency toward restraint occasionally occurs where a judicious use of *forte* playing could better be employed.

The audience gave testimony of their satisfaction by much applause recalling Miss Michelson many times.

MARIA SAFONOFF
will play the Chopin E minor concerto with the Bronx Orchestra (Eugene Plotnikoff conducting) on November 23 at the Brooklyn Museum and at the Bronx County Building, New York, on November 24.

NOVEMBER 10

Philharmonic Orchestra At this Sunday matinee of the Philharmonic Orchestra, Carnegie Hall held a good-sized audience and Otto Klemperer and his instrumentalists received much applause. With the exception of Brahms' first symphony substituted for the "Rhenish" by Schumann, the program was the same as at the Thursday and Friday occasions.

Klemperer's reading of Brahms' had nobility, incisiveness, and a fine sense of lyrical proportion. The playing lacked nothing in precision, tonal flexibility and power of climax.

Louis Shenk For its Sunday afternoon attraction Town Hall offered Louis Shenk, baritone, in an interesting selection of songs and ballads. Numerous composers were represented, among them Handel, Moussorgsky, Brahms, and in his fourth group Mr. Shenk disclosed his own ability as a composer by singing four songs from manuscript, the most impressive being Belshazzar (Heine-Shenk), a colorful and dramatic work. Mr. Shenk's voice is of pleasant timbre and his intonation is especially fine in his delivery of ballads wherein the drama, humor or pathos of the song is vividly revealed in excellent vocal expression and clear diction. There was no evidence of forcing or reaching for high notes. A smooth, easy style, marked by clarity and careful regard for pitch, was revealed aided by showmanship and stage presence.

Prominent among Mr. Shenk's characteristics are his thorough knowledge of inter-

(*Continued on page 25*)

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Szigeti Plays Prokofieff Concerto in Boston Symphony Orchestra Concerts

Koussevitzky Leads Local Premiere of Shostakovitch First—Isidor Philipp Appears in Saint-Saëns Memorial—Tibbett Feted in Recital

BOSTON.—The Boston Symphony Orchestra's concert in Cambridge on November 7 and in Symphony Hall on November 8 and 9 had Richard Burgin, assistant conductor of the orchestra as conductor. Boston has heard very little of the works of the shy, Soviet lion, Dmitri Shostakovitch, so that his first symphony excited a good deal of interest locally. New York and Philadelphia will doubtless smile at this provincial naïveté, since they are well acquainted with all the latest in musical Marxism. Nevertheless the New York critics were hardly encouraging to Mr. Klemperer's performance of this first symphony, as readers of the Musical Courier are no doubt aware. There is a whimsical quality about the first two movements that is deftly applied, but the *lento* and *finale* are tedious and often clumsy. The work was only politely received.

Prokofieff's violin concerto may not have all the brilliance and wit of his piano concertos, but it is a masterly work for all that. Joseph Szigeti, that master violinist who played it here, has often played this concerto with orchestras abroad and is an admirable interpreter of its not immediately obvious, but none the less positive, merits. It has been heard at concerts of the Boston Symphony Orchestra in 1925 and 1928, with Richard Burgin and Lea Luboshutz, respectively, as soloists. Good violin concertos do not grow on every bush, and everyone knows what controversy even the Brahms and the Beethoven arouse. Among modern concertos, Prokofieff's can hold its head high. Mr. Szigeti was royally received for his eloquent performance.

Respighi's Fountains of Rome was heard on both programs. It is program music of the best and subtlest kind. The Cambridge concert began with Bloch's Concerto Grosso; and the Boston concerts included instead the Alborada del Grazioso of Ravel. Mr. Burgin is an excellent conductor, faithful to the score yet allowing the music to sing freely. The orchestra played splendidly.

PHILIPP IN SAINT-SAËNS CONCERT

November 4 saw another memorial concert to Saint-Saëns. Isidor Philipp, the venerable and eminent French pianist and teacher, was the guest artist for the evening. His playing is remarkable for its smoothness and unfailing ease. The other performers were Richard Burgin, Jean Lefranc and Jean Bedetti (all of the Boston Orchestra) and Felix Fox, pianist, the organizer of the concert. The works of Saint-Saëns that were played comprised the quartet for piano and strings in B flat, the sonata for piano and cello opus 123, the variations on a theme of Beethoven (from the E flat major sonata) for two pianos, and the sonata for piano and cello opus 32. The interpretations were most sympathetic.

Commemorative concerts can outdo themselves, however, and this one was a good deal too long and did not invariably show Saint-Saëns at his most inspired creative moments. The large audience recognized that it was M. Philipp's hour as well as the composer's and accorded him a very cordial reception. Instead of renewing interest in Saint-Saëns' works, this concert may well have satisfied all curiosity in the composer's chamber music for a good while to come.

TIBBETT GIVES RECITAL

Lawrence Tibbett's concert in Symphony Hall on November 3 was thoroughly satisfying vocally and a bit confused as to program. He sang mostly in English, disregarding the fact that this hardly did justice to the Hugo Wolf song, Auf einer Wanderung (oddly translated: While Tramping). Wolf's Lieder are the ones above all others which can not be translated without ruining the composer's scheme. Mr. Tibbett skipped here and there through the vocal literature, a song of Schubert, of Mendelssohn, of Rachmaninoff, of Moussorgsky, an English group and Gerard's Monologue from Andrea Chenier. His accompanist, Stewart Wille, was very capable and contributed several piano solos besides. Mr. Tibbett was exceedingly generous with encores. Mr. Tibbett's beautiful voice is always a delight to hear. The audience was extremely enthusiastic.

The first of the Tuesday Afternoon Series by the Boston Symphony Orchestra was given on November 5, Mr. Koussevitzky conducting. The plan this year is to present examples of the work of the great symphonists by nations. Apparently in ignorance of the fact that the Austro-German Anschluss is still far from completion, Mr. Koussevitzky chose Haydn's symphony No. 88, Mozart's in E flat and the Beethoven No. 7. The performance of the Beethoven was much smoother than when this symphony was given at the regular concerts. The Mozart was again excellently played. Only the Haydn suffered. The finale was taken much too fast, at a pace that simply destroyed the gayety of the movement.

In the evening, Esther Stein, a young pianist who lives hereabouts, gave a concert in Jordan Hall. The program was a taxing one: the Chromatic Fantasy and Fugue of Bach, the Pathetic Sonata of Beethoven, and works of Chopin, Liszt and Schumann. Miss Stein has astonishing technical ability for one of her years, but her interpretations are not as yet wholly satisfactory.

A. W. W.

NEWS ITEMS

Some interesting information regarding the students' preferences was obtained through questionnaires recently circulated among students of the New England Conservatory of Music. From 112 answers we learn that Beethoven decidedly tops the list of composers, Mozart is a close second, Brahms third, and Bach, Wagner and Tschaikowsky tie for fourth place. Strauss follows closely, trailed by Chopin, Grieg and Debussy. Kreisler is their favorite performing musician followed closely by Tibbett; Paderewski is third, while Myra Hess and Rachmaninoff share honors for fourth place. Koussevitzky received first place as their favorite conductor, followed by Toscanini and Stokowski. There was a definite preference to marry non-musicians.

The Boston Conservatory of Music commences its series of faculty recitals on November 20, at the Little Theatre, Boston. Catherine Carver, pianist, and Wellington Smith, baritone, are the artists for this program.

Daniel M. Walker, organist and choirmaster at St. Andrew's Church in East Boston, has the distinction of using the first Hammond Organ in any church in Greater Boston.

F. E. D.

Dr. William C. Carl to Lecture on European Festivals

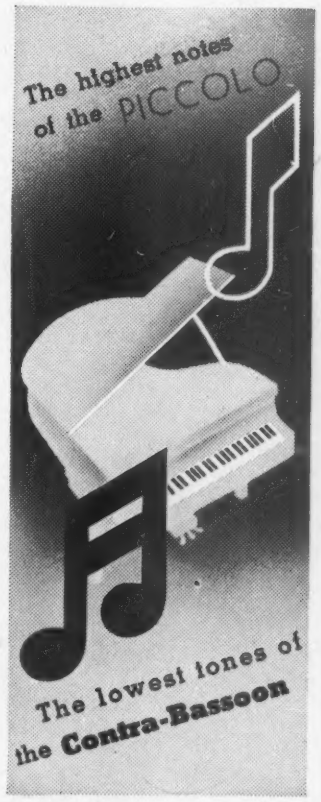
Dr. William C. Carl will lecture on the European Music Festivals this season, and has appeared before several prominent clubs during the past month. Dr. Carl gives his personal experience and reminiscences of the leading festivals abroad. They include Salzburg, Munich, Bayreuth, the Bach Festivals and the Three Choirs Festival in England. The lectures treat of both the artistic and educational aspects of the festivals. Dr. Carl's other subjects are The Great Organs and Organists of France, Music in the Churches of Germany Today, English Cathedral Music and French Cathedral Music. He continues his appearances before many of the leading musical clubs.

Martinelli Being Heard Widely

On November 6, Giovanni Martinelli closed the season of the St. Louis Grand Opera Company in a performance of Faust. On November 11, he sang in Aida in San Francisco with the opera company of that city, and repeats this appearance on November 23; 18, he is to sing in La Juive and, 27, in La Bohème. He gives recitals in Portland, Ore., and Seattle before returning to resume his connection with the Metropolitan Opera. While on the West Coast, Martinelli makes a short visit to Hollywood to appear on November 25 with Grace Moore in a nation-wide broadcast over WEAF.

Carolina Folk Singers on Tour

The Carolina Folk Singers of the University of South Carolina (Maurice Matteson, director) have begun their 1935-36 season. The group has been widely heard, including appearances in New York, Chicago, Philadelphia, Washington, Nashville, Richmond, Atlanta, Savannah and Jacksonville.



The contra-bassoon is pitched so low that its presence in the orchestra seems to be felt rather than heard; conversely, the high, thin voice of a single piccolo will rise above the full orchestral ensemble. And between the two, they parallel very closely the compass of the human ear.

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Martini's is a rich and beautiful voice, well suited to the screen, and in his acting there is a pleasant unaffected manner that should warrant his enrollment among the matinee idols. It is in fact his contribution which is the chief merit of the picture.—*Post.*

BALTIMORE

Opera trained, Mr. Martini brings to the microphone a tenor without an equal in Hollywood, and the face and figure of a matinee idol. Slender, black-haired and thrillingly profiled, Mr. Martini should cause a fluttering among the feminine moviegoers and delight the connoisseurs of song.—*Sun.*

BOSTON

Martini is one of the best voices to be captured by the films. It has freshness, depth and flexibility—the true "il bel canto," of which Scarlatti dreamed.—*Transcript.*

MONTREAL

A tenor of virtually great proportions, Martini carries all before him in "Here's to Romance." Apart altogether from the extraordinary fine voice he possesses, Mr. Martini is an actor in his own right, combining the qualities which Grace Moore displays in the feminine field. ... By long odds his is the most exciting voice the screen has captured in a very long time.—Star.

CHICAGO

The public has been waiting for Martini's debut in motion pictures. His first film, "Here's to Romance" unmistakably indicates that Martini is destined to achieve new and unparalleled heights. Not only does he have a superb voice but he knows the art of acting. He is handsome-featured and his general personality has many captivating qualities.—*American.*

SEATTLE

An idol of the operatic stage and radio, this great tenor, whose voice has thrilled millions, made a brilliant screen debut in "Here's to Romance."—*Post Intelligencer.*

***Time* (Magazine)—"Martini has established himself as the screen's No. 1 Tenor."**

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EBUT IN "HERE'S TO ROMANCE"

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DENVER

He is the latest opera singer to enter the movies, and is a handsome young man with a glorious melodious voice. . . . When Martini of the radio and operatic stage is singing, his magnificent voice will take you right to the gates of Heaven.—*Post.*

TORONTO

"Here's to Romance" opened yesterday to prove that Martini is not only the greatest tenor in a decade, but a magnetic personality whose acting skill, extreme good looks and vital personality bid fair to make him an overnight sensation.—*Globe.*

LOS ANGELES

I am still feeling the inner thrill [illegible] one of the greatest musical-melodramatic motion pictures of the age . . . strikes the musician as a revelation of such possibilities as to solve both the grand opera and symphonic problem. . . . are sung with an [illegible] and vocal aplomb that will inspire both student and patron to the demand for better vocal standards.—*Herald-Express.*

PHILADELPHIA

Martini's voice records magnificently and he sings generously enough to satisfy his most ardent fans. His is the kind of singing that literally thrills to tears.—*Record.*

SAN FRANCISCO

Screen history was made last night . . . the first time on record that an encore was given on the screen . . . at the end of the aria, there was a sincere and house-wide burst of applause. The film was halted for a breath, then a slide flashed on the screen—"Thank you for the applause. We have persuaded Mr. Martini to give an encore." A second print of the film on another machine then gave the encore . . . the encore applause was even greater than the original rendition.

—*News.*

BUFFALO

His first featured role in films establishes him as the No. 1 singing screen actor.

—*Courier-Express.*

nagement

Salter New York

f Columbia Broadcasting System, Inc.

Knabe Piano

"Possesses the finest tenor voice ever to grace a picture"—*Liberty* (Magazine)

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Weekly Review of the World's Music

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NEW YORK NOVEMBER 16, 1935 No. 2873

Many musicians were looking at cars at the automobile show in New York last week. They said, after looking, that the cars were very handsome indeed.

—o—

Just a month to the opening of the Metropolitan Opera, December 16. After that, fourteen weeks of renewed delight for New York followers of lyric masterpieces.

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Porgy and Bess, the new Gershwin opera, is doing profitable business with its nightly run in New York. This does not prove that the metropolis is opera-minded, but tune-inclined in the lighter vein.

—o—

When Musicians Need Help

Mme. Yolanda Mero-Irion, director of the Musicians' Emergency Fund, is doing remarkable work in that organization, whose successful functioning is directly due to her intelligent supervision, earnestness, and untiring practical efforts.

Mme. Mero-Irion has been with the M.E.F. since its inception. However, in the beginning, she looked upon the undertaking as one of short duration and necessary only to help musicians out of immediate difficulties caused by what appeared to be a temporary period of economic unsettlement. That view was shared by the rest of the directorate of the M. E. Fund.

However, it became apparent gradually that musical unemployment was to be an affair of years, and Mme. Irion and some of her associates, as soon as they realized the truth, generously put their whole time, day in and day out, at the disposal of the urgent cause.

That small group is laboring valiantly, incessantly, and without thought of proper recompense or personal glory. The cases they have investigated and helped with advice, money, and positions, form a golden record which, for obvious reasons, cannot be specifically publicized.

Only those who have had opportunity to come into close contact with Mme. Irion, know what heroic achievement she has inspired, developed, and executed, by keeping up the enthusiastic humanity of her staff, by avoiding no degree of trouble or detail work, by assisting drives for funds, valiantly opposing forces inimical to the welfare of musicians, battling inferior radio programs, and in every other conceivable way striving for the betterment of the conditions which have brought disaster to the tonal profession during the past several years.

The particular objective, which Mme. Irion and her executives are following at this moment, is "to raise a $150,000 fund to be devoted to making jobs for 2,500 musicians who are not on the relief rolls but who need help." Such a fund should have the interest and assistance of every one who believes in good music and understands that the maintenance of its exponents is the best bulwark against the flood of jazz and kindred cheap examples with which radio, films, restaurants, cafes, night clubs, are vitiating the cultural taste of the American people.

Mme. Irion also protests against "amateur hours," free concerts, and especially against mechanized music on the radio and films, which through mass reproduction reaches legions of hearers and throws thousands of musicians out of work.

The Musicians' Emergency Fund drive for $150,000 in every way deserves complete and early success.

—o—

American Music in the Foreign Market

In this period of increasing nationalism, the marketing of music between the nations has in some cases suffered a severe setback. Not only is there little disposition to give a place on the programs of one country to music from that of a rival nation—unless, of course, such a delicate tribute is prompted by political and diplomatic considerations; but there is also a paucity of machinery by which such an exchange can be made, except through the good offices of visiting conductors or the help of liberal and progressive musical societies.

The National Federation of Music Clubs is making a laudable effort to introduce the work of our composers in Europe. An instructive outline of possible methods in this campaign is found in the report of the Department of American Music, made at the last convention of the organization last April. The proceedings of the meeting are now published in book form (the first time that the N. F. M. C. has undertaken to do this). Among the papers read at the sessions was an excellent one on International Music Relations, by Helen Harrison Mills, chairman, from which we quote the following excerpt:

"The great obstacle to high attainment in this activity has always been the scarcity of worthwhile American music in foreign markets, particularly orchestral, and the lack of funds to provide it by loan or rental. Musicians abroad say that there is little or no American music to be had, except jazz. The foreign dealers reply that they cannot carry more good American music because there is no demand for it. The American publishers point out that they cannot supply their foreign dealers with such music for the same reason. This status constitutes an endless circle which has for many years defeated every effort of every group (among these the publishers themselves who have, like the composers, given and given until there is an end to it) to bring about proper recognition of our music in other climes.

"It is to create this very demand for American music overseas that your committee is striving. And we confidently believe that the only way to establish a market and a hearing for our musical output abroad is to follow up the correspondence which has led to interest, with the music itself, sending over as much of it as we can possibly get hold of at this moment of real enthusiasm in the cause.

"Two points are important: First, not until a conductor or performer can personally appraise the worth of a piece of music will he wish to perform it, much less buy it. It is our hope that, once foreign musicians have a chance to perform more of our music, it will create an appreciation of it leading to purchase in the immediate future. Second, we are not helping the composer or publisher overly much until we cease to expect him to contribute the bulk of his music, gratis.

"In other words, we believe that by means of a concerted effort such as this of your committee, with sufficient music available to whet the appetite of foreign musicians and audiences, we can establish a demand for American music and an American music market abroad. We also believe that there are undoubtedly sources of financial aid for this cause in America—even in some department of the government—should we make application for it."

Undoubtedly, this work is of the utmost importance for the future status and appreciation of the American composer, and it is lamentable that the United States Government does not have a Department of Fine Arts which could concern itself with such a matter of propaganda, somewhat as that of France has done at various times in the past. It might cause amazement if the government were to pass an emergency measure empowering some agency at Washington to confer decorations or orders of merit on European musicians who interest themselves in performances of our music. Such a procedure, dissenters might object, would be contrary to the democratic traditions of this land, despite the fact that France, Italy and many other countries do exactly this sort of thing regularly. Is it any wonder that French and Italian music, for example, is not only cultivated assiduously at home, but also does penetrate to the rest of the world with notable rapidity, especially in the cases of the best-known composers?

If we cannot reward anyone with decorations, it seems that the government might at least donate some money to help carry on the work, as the N. F. M. C. chairman suggests. Furthermore, a general fund contributed to by private music patrons, clubs, publishers, the A.S.C.A.P., and perhaps even some of the less impecunious composers (are there any such?) might aid in lending momentum to the work so gallantly begun by the Department of American Music of the National Federation of Music Clubs.

The National Association for American Composers and Conductors (Dr. Sigmund Spaeth, president), which is organizing units on a countrywide scale, has the laudable aim of establishing a music library, from which conductors may secure free rental of a classic score provided that they perform on the same program an American work, for which they will pay royalty fees. Perhaps this plan might in time be extended to include European orchestras.

At any rate, it seems a promising idea, for it assails the all-too-prevalent tendency of symphonic ensembles to concentrate their budget expenditures on the purchase of classics (which, naturally, have a wider appeal and longer usefulness in the orchestral library) and to neglect the production of the composers who are struggling here and now. It automatically removes one of the worst obstacles to the introduction of new music—the economic one—and it graciously provides that a few beefsteaks will be diverted into the maw of present-day Schuberts, who may not starve so cheerfully as that eminent Liederist but still have their troubles with the landlord and the butcher.

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The Piano Redivivus

For several years pessimistic croakers have been predicting the doom and downfall of the piano, despite the growing number of performers on the instrument. The glad news is sounded from the New York headquarters of the National Association of Piano Manufacturers, Inc., that there is now a nationwide gain in the number of pianos being produced and marketed. The shades of Liszt, of Rubinstein, von Bülow and de Pachmann may therefore settle back benignantly into the eternal repose which their exploits on the keyboard so justly earned.

In case one is interested in statistics, the N. A. P. M. reports that the output of thirty-four of the larger manufacturers this year will be valued at more than $20,000,000 — nearly three times the wholesale value of pianos put forth in 1932, which was about $7,500,000.

As for the striking gain in the music trade, this is said by authorities to be partially traceable to the enterprise of those makers who have introduced striking innovations in piano design and construction. Historians of musical technic in the future may look back on the present decade as one of great significance, if not precisely as pregnant with possibility as the century in which Cristofori first brought forth his embryo pianoforte.

There is, for example, the innovation of the "compact" piano, which combines in a lower and more graceful form the formerly towering body in which are encased the hammers and strings of the upright. Then there is the experiment in metal cases to replace wood, which has the virtue, it is said, of lightening by much the total weight of the instruments.

Another factor which has reputedly lent effect to the renascence in piano interest is the group or class instruction plan which has beeen fostered by the music industries, and also by leading educational institutions of the country. This particularly affects the children of the country, 350,000 of whom are reported to have studied for a national piano tournament.

Whatever has produced the gratifying spurt in the sales of pianos—whether partially attributable to a relaxing of the stringent financial conditions of a few years ago and the gradual return of a country-wide confidence in buying—the fact is one to be heartily welcomed. The piano, as has been often noted, was in an important sense one of the spiritual centers of the home, a remarkable instructive force, since it encouraged music-making by the individual, better than a passive listening to radio performances will ever do. The hope is therefore registered that, whatever changes may come in the external form and design of the piano, it will not yield its place as a dominant cultural influence to the many millions of the young who gain their first knowledge of music from the fascinating experiment of pressing its keys and finding what delightful sounds may be made in this manner.

VARIATIONS

By Leonard Liebling

Not long ago, Samuel Chotzinoff, musical and general columnist of The Post (New York), asked why it would not be possible to have a "Salzburg" in our midst; for instance, in the Westchester County Center.

His question is answered in a letter which he published (November 7) from Marcia Davenport, author of the excellent new biography of Mozart.

Miss Davenport says rightly that Salzburg has a glamor which does not yet belong to Westchester; and too, that the little Austrian town possesses a true festival spirit half of which would be eliminated here "if you could obtain seats in a sold-out house by dialing WIs. 7-000 and speaking sotto voce to Joe."

"Part of the Salzburg idea," Miss Davenport continues, "is that everything happens casually and as if by accident. . . . If you found your hotel reservations ready for you, and the exact seats you had ordered, it wouldn't be Salzburg. If you had all the baths you wished, and could make your wants known without difficulty to the amateur chambermaid pressed into service for the festival rush, it wouldn't be Salzburg. If you expected anything—a symphony, a train, a Schnitzel, a rendezvous, a taxicab or a haircut—without having to wait until you were gibbering, it wouldn't be Salzburg."

Then Miss Davenport paints a picture of what a Westchester Salzburg would be like: a wealth of the Coney Island type of concessions; hot-dog and hamburger vendors; barkers; Neon-illuminated grills and Fried-Clam Emporia; and the racketeers and their rackets, bus parking, ticket, hotel, excursion, etc.

Even the café life of Salzburg could not be duplicated in Westchester, is Miss Davenport's further argument. "You have to run a little *Gasthof* in the same spot for a few generations before you can be sure it won't turn into an Eat Shoppe on you. . . . As for the cafés (in a possible Westchester Salzburg) consider listening to Bozo de Lozo's Frollicers, torch-singing Mayme Lavalliere and the dancing of the Honey Girls or the team of Raquel and Raqueto."

The visions which Miss Davenport evokes are downright shuddersome. If an American Salzburg means all that, one must agree with her conclusion that "there's more than the Atlantic Ocean between the Bronx River and the Salzach."

On the other hand, let us hope that nothing will change on the banks of the turbulent little Tyrolean river. With so many of our compatriots journeying annually to Salzburg, the disturbing thought arises that the town and the Festival might surrender to American efficiency.

Apple pie instead of *Nockerl,* coca-cola substituting for *Augustiner Bräu,* popcorn for Mozart *Kugel,* and cosmetic and tooth paste ads blazoned electrically on the walls of the *Schloss* at the nocturnal serenades in its courtyard.

Perhaps even Duke Ellington and his colored syncopators in place of Toscanini and the Vienna Philharmonic. Help, help, Miss Davenport.

⁂ ⁂ ⁂

The Peter Ibbetson film shown last week at Radio City Music Hall is superbly photographed and acted, but the old Du Maurier story attracts me no more as a picture than it did as a novel, play, or opera.

What I did enjoy, however, was the remarkable music written by Ernst Toch for the screen version at Music Hall. His reaction to the poetical unrealities of the story expresses itself in a score of delicate beauty, fancifulness, and deftly characteristic orchestration. The eerie atmosphere is well sustained and there are stretches of real and often poignant lyricism.

Toch, long looked upon as a realist among the musical moderns, gave notice last year in his Big Ben Variations (a highly imaginative tonalization of street happenings on a foggy night in London) that he can express not only the hard cynicism of life but also much of its tenderness and pity. His Peter Ibbetson music is an impressive achievement and one of haunting effect. When the picture has run its course, Toch could justifiably make a symphonic poem or suite of his fine score.

⁂ ⁂ ⁂

Nikolai Sokoloff addressed his advisory committee the other day at luncheon in the Beethoven Association clubhouse, and gave a most practical and illustrative account of his labors as director of the movement through which the PWA is helping unemployed musicians.

He stressed the fact, not generally known, that only those are given work who have been accepted by the Government as beneficiaries of the Relief funds. Mr. Sokoloff's plan to categorize PWA musicians according to degrees of ability, has been favorably received in Washington and all over the country except in New York, "where some self-interested groups are still inimical to the proposition."

One of the chief objectives of PWA, as advised by Mr. Sokoloff, is to establish excellent orchestras in most of the cities which have not hitherto possessed them as a regular feature of local musical activities. In that way a start will be made toward having such organizations ultimately taken over and supported by those communities.

Competitions will be instituted for soloists between the ages of sixteen and twenty-four, the winners to be given appearances with the PWA orchestras. Young conductors, too, are to have public opportunities with the baton. The plans furthermore provide for frequent hearings of works by American composers.

Talent and proficiency must be established by the applicants, however. For incompetent musicians, relief will continue, but they cannot be provided with work at Government expense.

Mr. Sokoloff conceded that skill and experience are necessary for membership even in the best class of bands and orchestras which perform light music, and such units are to be organized for able players who specialize in that department.

As envisioned by the speaker, the regrettable necessity of today may form the basis of permanent musical development in localities which have hitherto been backward in that respect. Once the Government has accustomed itself to intelligent support of music, the subvention idea might become lasting and encourage affiliated funds to be provided by States and municipalities.

Mr. Sokoloff's lucid analysis of the present situation and his outline of the methods which PWA has authorized him to follow, convinced the listeners of his unusually clear judgment and his marked gifts as an organizer and executive. His advisory committee gave him a unanimous vote of confidence.

⁂ ⁂ ⁂

New York, November 11, 1935.

Dear Variations:

Your editorial, Moot Points in Criticism, leads me to wonder whether the entire function of criticism, especially in New York and the larger music centres of the country, has not been mismanaged these many years.

I have always imagined the ideal of musical criticism to be a constructive effort; entertaining to the public at large, it is true, but more particularly a guidance and encouragement to the artist as well. Too often the critic is content to be clever, ruthlessly tearing down in a single poisonous sentence the patient study and hope of years.

As for a standard of performance by which the young student may learn to make his own judgments and deductions, it seems to me that such a standard must rest in the last analysis, upon good taste, scholarship and musical instinct. These qualities are intangible and innate nor can they be taught by rote and rule.

The critics of the country have a great responsibility, a solemn duty of education to discharge to a public whose musical interest, stimulated by the radio and the phonograph is growing steadily. Only a few of these gentlemen are aware of what may be demanded of them.

Yours truly,

JULIAN SEAMAN

(Music Critic, New York Daily Mirror.)

⁂ ⁂ ⁂

Two books recently arrived at this desk are by music critics generous enough to put into enduring form for permanent reading, some of their seasoned knowledge and practical experience. The volumes come from the pens of Henriette Weber of the New York Evening Journal, and Oscar Thompson of the New York Sun. Titles are respectively, The Prize Song, and How to Understand Music.

Miss Weber's book gets its name from the chief tenor air in Wagner's Meistersinger, and in her pages she unfolds the stories of fifteen leading operas of the Italian, German, and French schools. Dorothy Lawton (music librarian of the New York Public Library) writes a Foreword in which she says that The Prize Song is intended for children between the ages of eight and fifteen, but that its patrons need consider no such limitations, for "any tyro in operatic literature may have his interest caught by the perusal of its pages."

The stories, told simply and clearly by Miss Weber, are supplemented by pictures of scenes and characters (Marie A. Lawson, artist) and in an Appendix she gives "Half Minute Histories" of the works and lists the dates of their premieres with their original casts.

Another help is the furnishing of leading musical themes, written for piano in easy notation.

This volume has a distinct place in the useful category and if consulted by a sufficient number of those who need its contents, may be one of the eventual factors in making opera minded folks of our compatriots. (Oxford University Press, New York.)

Mr. Thompson, in the preface of How to Understand Music, sounds the warning that his book "addresses adults, not children," and that it treats the subject practically and realistically, without being a "musical kindergarten" and feeding grown persons upon "bedtime stories" and "fairy tales" about music.

He hits out at much of the "appreciation" stuff and nonsense which is being published and lectured, and rightly remarks that only to "appreciate" music is not necessarily to understand it.

His book, throughout astonishingly direct and plain in thought and expression, is ideal reading for intelligent laymen seeking factual dissipation of the fog that clouds their approach to the best music.

Mr. Thompson preludes with terse and sensible discussions of the nature and language of music, and then pursues the art through all its forms, developments and directions. He describes impartially and with a minimum of technicality, most of the best known works and suggests books to be read about them and their composers. Pictured illustrations consist of a few portraits of the masters, noted orchestral groups and conductors, and string, wind and percussion instruments.

There is so much interesting material packed into the 347 pages that I would not know what to select for quotation even if space permitted on this crowded page. To me the Thompson creation is the most "understanding" of all the books on how to understand music. (The Dial Press, New York.)

⁂ ⁂ ⁂

At the Cort Theatre, a play called There's Wisdom in Women, by Joseph O. Kesselring, deals with a concert pianist, his temperamental and amorous vagaries, and his sacrificial and understanding wife. That combination sounds as though it might make for tragedy, but instead it furnishes a series of laugh-getting situations, wittily dialogued and excellently acted.

We meet the pianist, Leon Nordoff, just arrived home from his triumphal recital at Carnegie Hall. Excited by his success, he jumps from moods of elation to dejection at the thought that some of his playing might not have been as good as the rest. (This scene shows at once that the author knows his concert pianists.) Friends drop in, among them an operatic tenor and a pretty young soprano. Nordoff insults the tenor (by asking him to name the key of some famous aria) and gets a speedy and violent crush on the girl. That is all I shall tell you of the story, except to add that the playwright (remembering The Concert, helped to fame by the late Leo Ditrichstein) makes Mrs. Nordoff practise a device which unravels all the problems except the inarticulate love that she has inspired in her husband's manager.

The mixture of comedy and farce, mobile action, and smart lines, furnishes highly amusing entertainment especially for those who know the musical *milieu.* There are mentions of Toscanini, Hofmann, Hutcheson, Lhevinne—and of course the Musical Courier, a copy of which figures conspicuously in two of the three acts.

Harry Wagstaff Gribble made his stage direction admirably effective; and whoever chose the cast did another outstanding job, even though Walter Pidgeon (as Nordoff) looks more athletic and is better dressed than most famous pianists one runs across. He acts with many clever touches and plays the piano plausibly in snatches from a (none too good) piano concerto whose main theme he seeks and finally conceives.

Ruth Weston is refreshingly natural, resourceful, and good to look at. Glenn Anders (the secretary) gives an artistically restrained performance with an expert sense of comedy.

The only thing the play lacks to make it register at least ninety per cent of authenticity, is a passage in which Nordoff picks to pieces the playing of all his well known keyboard contemporaries.

⁂ ⁂ ⁂

From V. B.—"I learn that Mme. Flagstad has bought a new car; I suppose it is a Fjord."

⁂ ⁂ ⁂

Or an Isolde Fraschini?

Somewhere else in this copy of our reverent publication you will find an intelligent—imagine it, my loves—discussion of the music Ernst Toch has written for the new film, Peter Ibbetson, now flickering four or five times a day at Radio City Music Hall. If you haven't seen that picture, you've got a treat in store for you. For once in your life-time you will hear a distinguished tonal background for a motion picture written by a composer who really knows his business.

I shall say nothing else about Ernst's achievement, however, for you and I know that I am absolutely incompetent when it comes to any dissertation unless it has to do with the peculiar foibles of my best friends. On that subject I can gossip brilliantly, and even say better catty things than anybody else you know. Try me and see if I don't ruin your reputation—that is, if you ever had one.

What I have to tell you is that Ernst was "tendered"—such a fluid word that, "tendered"—a cocktail party at Radio City Music Hall by Erno Rapee on Election Day. Erno's guests were the motion picture and music critics of the New York press, and they were exuberant in their greetings to Ernst. "At last," said the music critics, "one of the big composers has crashed the movies."

"Say," asked the cinema boys, "how about Korngold and Midsummer Night's Dream?"

"Sure," answered the music critics, "but he had the help of Mendelssohn. Now, Ernst here has written all the music for Peter Ibbetson without any help, even from Deems Taylor."

"Hurrah! Hurrah!" yelled everybody. "Three cheers for Toch."

And, as I looked about me, I saw the lifted glasses of Pitts Sanborn, Julian Seaman, Grena Bennett, Doron Antrim, Marion and Flora Bauer, Quaintance Eaton, Pierre Key, Gus Eyssell, Hazel Flynn, Mr. MacFarlane, Henry Souvaine and so on and so on and so on.

* * *

Dear Simon:

You have such a habit of referring to the people you talk about as being "eggs" good, old and addled, I feel called upon to send you the enclosed verse which came to light in my collection of poetic clippings recently. I imagine from the type in which it is set that it was first published in the New York Sun. But the paper on which it is printed, as you can see, is so yellowed that it must have appeared years ago. Possibly that puts it into your class of "old eggs."

Anyway, if you want it, here it is, and if you don't want to print it in your crazy column, eat it for breakfast, and I'll pay your funeral expenses gladly.

Omelets to you,
CLAUDE WARFORD.

It would be impossible for me not to accept Claude's challenge to print the little verse, for he is, alas, a "good egg." And besides I never eat eggs for breakfast. My stomach is too fastidious.

"Look at an egg . . . look at two eggs!
A small egg and its brother—
Is each fair egg some old hen's child,
Or is it some hen's mother?"

* * *

What do you suppose that musical score was which I saw Dennis Noble lugging under his arm along Beethoven Boulevard (West Fifty-Seventh Street). You'd suppose it was The Great Waltz or some new Gershwin, Kern, or Porter opus with a good part for Dennis. Well, you're wrong. It was that little tidbit called Tannhäuser, by Wagner. Dennis had just come from coaching the part, as he is to sing it soon under Gene Goossens' baton in Cincinnati.

* * *

That English wit (?), Ivor Newton, sends the last British pun to my honorable desk. It isn't nearly as good as his usual stuff, but possibly my laughter rises on a different air-wave from the dear chaps in London. Giggle if you can.

Two lads met in front of the Albert Memorial while taking their morning saunters. Said Reggie to Alec, "Hello, old boy, what ho, pip-pip, blooming morning, eh what?"

"Quite," answered Alec.

"Have you heard," Reggie asked, pointing with his stick across the street at a towering mausoleum architected in the best possible Victorian manner, "why they built our Royal Albert Hall with its famous echo?"

"Er—er," answered Alec.

"Well, my lad, it's so our jolly British composers could hear their works at least twice."

* * *

Here's a letter about one time when Toscha Seidel was so overwhelmed with praise that he was "piped down." If you are sufficiently nautical, you'll appreciate it.

Dear Mr. Snooper:

I noticed in an issue of your magazine that you were made to feel at one time quite materially insignificant when once you and Primo Carnera happened to be occupants of a single elevator. That this gentleman has his softer side is evinced by the following story which Toscha Seidel tells on himself.

Toscha has the habit of frequenting a pipe shop in the Forties, for the principal loves of Toscha's life are pipes, pipes, and then some more, and all of them must be kept in order. One day as he was entering this shop he collided with a massive pair of legs which seemed to stretch on up into eternity. Now Toscha is hardly what one would call a tall person, and so he had to look up and up and up to try and find the face that would proclaim the ownership of the legs. In the meantime—for the distance to be covered between the knees and the head was enormous—from somewhere in the heights a voice boomed down upon him.

"Oh—Oh,—Maestro Seidel," it said with rumblingly respectful tones, "I am so sorry if I hurt you; but I am so honored to have a chance to make your acquaintance. I have never missed one of your concerts whenever I am in New York." A bow from the waist, and Toscha was able to recognize the features of none other than the aforesaid Primo Carnera. E. M.

Strange, Toscha never saw Primo at any of his concerts, for that Man Mountain could never fit any seat in the Town Hall orchestra. If he sat in a box he'd be as crowded as a sardine. And no artist appearing at Town Hall can miss the sight of his most malicious friend in one of the boxes. That's why I never sit there, for I'm everybody's worst enemy, even my own.

"Oh, dear. There are so many different kinds of music."

Foreign News in Brief

Perring Soloist With Colonne Orchestra

PARIS.—Alban Perring, artist pupil of Jules Boucherit and Marcel Chailley, was soloist with the Colonne Orchestra, under Paray, playing the Mozart G major violin concerto. Mr. Perring was admired for his stylistic finish and technical competency. I. S.

Francescatti's Activities

PARIS.—Francescatti's season includes a tour in England, Holland, Spain, Germany, Italy, Rumania, Poland, Hungary, Austria, and Portugal. Some of the conductors under whose direction the violinist will play are Kleiber, Molinari, Paray, Mitropoulos, Georgesco, and Cooper. In January, with Cortot at the piano, he is to give three concerts of sonatas at the Université des Annales, Paris. I. S.

Homage to Suk

PARIS.—In a well chosen address, Albert Roussel, French composer, spoke of the works, life, and achievements of Joseph Suk, Czecho-Slovakian composer, who died last May. I. S.

OBITUARY

Hugo Heermann

CINCINNATI.—Hugo Heermann, for many years concertmaster of the Cincinnati Symphony Orchestra, died recently in Merano, Italy, at the age of ninety-one. Mr. Heermann had been a friend of Brahms, Schumann and other great composers.

A native of Heilbronn, Mr. Heermann was educated musically at the Brussels Conservatory, studying there under Meerts, de Beriot and Fetis. After further study in Paris he made several concert tours. In 1865 he was concertmaster in Frankfort and thirteen years later went to the Hoch Conservatory as first violin teacher. He left this position to found a school of his own, and in 1907 went to Chicago. He returned to Berlin three years later, and 1911 found him in Geneva. Later he was on the faculty of the Stern Conservatory in Berlin. At one time he was head of the violin department of the Musical College of Chicago. He leaves two sons, Emil, who succeeded him and is the present concertmaster of the Cincinnati Orchestra, and Walter, a cellist in this orchestra. R. P.

Walter H. Aiken

CINCINNATI, O.—Walter H. Aiken, 79, for fifty years director of music in the Cincinnati Public Schools, died at his home here recently. He was an internationally known authority in botany and had become associated with the Lloyd Library and Museum of Natural History after his retirement from service in the public schools several years ago.

His father, Charles Aiken, was Cincinnati's first superintendent of music in the schools, serving from 1844 to 1879, when his son Walter took over the position until 1929.

Walter Aiken began teaching music at Middletown, Ohio, where he was supervisor of music in the public schools when seventeen years old. He was a composer of many songs, choruses and other music for schools, and his arrangements of music for presentation by school children in both chorus and orchestra forms are widely used.

He is survived by his widow, Mrs. Lucy Avery Aiken, a daughter, Mrs. Powel Crosley, Jr., two sons, Victor A. Aiken and W. Avery Aiken, and a brother, Louis Aiken, who taught music in the city's public schools until he retired in 1931. M. D.

Albert Doyen

PARIS.—Albert Doyen, composer, conductor, died here on October 22, at the age of fifty-three. Pupil of Widor, Bruneau and Charpentier, he was the author of Les Voix du Vieux Monde, Chant du Midi, Le Chant d'Isaie le Prophète, Ahasvérus le Juif errant, Les Noces de la Terre et du Soleil, and many other compositions. In 1918 he founded the Fêtes du Peuple, a choral-symphonic society of working (principally factory) people, which he conducted until his death. This organization in eighteen years has given over two hundred concerts, most of them at the Trocadero, and all of them of the greatest choral-symphonic works of musical literature. I. S.

Alexander Winkler

LENINGRAD.—Alexander Winkler, pianist, composer, and intimate friend of Glazounoff, died here recently at the age of seventy. He was born in Kharkov on March 3, 1865, and studied law there at the University, being also enrolled at the school of the Imperial Musical Society. Later he completed his piano studies in Paris with Duvernoy and in Vienna with Leschetizky, and studied counterpoint with Navratil. From 1890 to 1896 he was teacher of piano at the Karkov Music School, when he was called to the Petrograd Conservatory. Among his compositions are a Suite Basque and numerous chamber music works. He also prepared arrangements for two and four hands of orchestral works by Glinka, Glazounoff and others. R. P.

Charles Esberger

CINCINNATI, O.—Charles Esberger, who played flute and oboe in the Cincinnati Symphony Orchestra under the late Frank Van der Stucken, died at his home here recently, aged eighty-five. He was known in music circles for his fine musicianship. His son, Walter, is also known as orchestra and band leader. M. D.

R. P. Komitas

PARIS.—R. P. Komitas, Armenian musician, died here in October, at the age of sixty-six. He was an eminent musicologist, and it was largely through his efforts that Armenian religious and folk music was revealed to Europe. I. S.

M. Blondel

PARIS.—M. Blondel, director of the Erard piano house, died here in late October, at the age of eighty-six. He was director of the Maison Erard for sixty-seven years, and his friends included musicians of the entire world—Liszt, Rubinstein, Busoni, Diemer, Paderewski, to name only a few. He was a commandor of the Legion of Honor. I. S.

Mrs. Augusta Alberti

CHICAGO.—Mrs. Augusta Alberti, mother of Solon Alberti of New York, died at her home in Chicago on October 23. She was the wife of Captain S. Alberti, noted lecturer and traveler, who died in 1910. R. P.

Colorful Art Life Holds Sway in Country South of the Rio Grande

Horace Britt, Cellist, Gives His Impressions of the Important Musical Activity in Mexico, Following Summer Visit to That Land

The rich and colorful art development which is going on south of the Rio Grande has made deep impression on Horace Britt, recently returned from a visit to Mexico.

"I went to Mexico City for a vacation, following the Brahms Festival in California last summer," said the cellist. "This beautiful capital is the country's centre of culture, as well as of government, and so it was an excellent vantage point from which to observe the national art life which flourishes in Mexico.

"In the first place, the Mexicans already have what we in the United States are still striving for—government support of art. In Mexico City there are two full symphony orchestras, the Orquesta Sinfonica de Mexico (Carlos Chavez, conductor) and the Orquesta Sinfonica Nacional, whose director is Julian Carrillo. These orchestras are entirely made up of native Mexican musicians and have Mexican conductors. They are first rate organizations, and their repertoires for the past several years include not only the standard works but many first performances of new compositions and a long list of scores by Mexican composers. Both these orchestras are subsidized by the government. There are also musicians available in the city for a third symphonic body, such as that organized and conducted by José Iturbi during his visit of a year or so ago.

"The players in both the existing orchestras are graduates of the National Conservatory, a government school which dates from the time of the Emperor Maximilian of Mexico, and which is somewhat modeled after the Paris Conservatory. The tuition there is free and I am told that from its inception the conservatory has had unbroken government support, even during the stormy periods of political upheaval that have rocked Mexico in the past.

Free Concerts for Workers

"Another interesting feature of the government's administration of musical affairs is the presentation of both the major orchestras in free concerts to the working people. The attendance at these concerts is regulated. The doors are not opened to the public. Instead, the heads of each union of laborers or 'white collar workers' receive tickets, which are distributed among the members of the unions. These workers hear the same programs with the same orchestral personnel and conductors as do the regular subscription audiences. There is no question of 'playing down' or making concession to so-called popular taste.

"This activity is in line with the principles of popular education which the Mexican Government is striving to put into practice.

"I have mentioned only a few of the striking manifestations of the music development in the capital, which impressed me especially because it is music played by all-Mexican orchestras for Mexican audiences.

A Musical People

"Even the most casual study of the population of Mexico will explain the support and interest music receives. They are an intensely musical and artistic people. The handiwork made and displayed for sale by the villagers and the poorer population of the cities shows beautiful taste and skill. Mexicans sing and play the guitar with natural grace and ease. The soldiers guarding the trains carry guns—and guitars. In Mexico City, street ensembles of violin, guitar and double bass are often encountered, or perhaps one will pass a marimba placed on some advantageous street corner and operated by three or four enthusiastic players.

"The folk music of the country is rich, a fitting background for the tonal expression which I am sure is part of the future of the country.

"It is not surprising, of course, that this culture exists, an integral part of the national life. A great part of the population are descendants of the race that the Spanish conquistadores found some four hundred years ago. The Aztecs were developing a high civilization, which was never allowed to reach its full flower, checked as it was by the European invaders. Now, after the centuries of admixture, there is evolving a culture, strong, beautiful and distinctive, partaking of both Latin and Indian qualities."

M. L. S.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 16

James Friskin, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
La Argentina, dancer, Endowment Series, Town Hall (E)

Sunday, November 17

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (A)
Music Guild Concert; Florence Easton, soprano; Leonard Liebling, commentator; Town Hall (A—5:30)
Beatrice Belkin, soprano, and Vrionides Sinfonietta, Town Hall (E)

Monday, November 18

National Orchestral Association, Carnegie Hall (E)
Lee Pattison, pianist, Town Hall (E)
Helen Lanier, soprano, Barbizon-Plaza (E)
Bessie Trent, soprano, Steinway Hall (E)

Tuesday, November 19

Roman Totenberg, violinist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Frederic Langford, tenor, Town Hall (E)

Wednesday, November 20

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Thursday, November 21

Boston Symphony Orchestra, Carnegie Hall (E)
Artistic Morning, Garden Ballroom, Hotel Plaza (A—2:30)

Friday, November 22

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (E)
Roger Sessions Program, New School for Social Research (E)

Saturday, November 23

Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Povla Frijsh, soprano, Town Hall (E)

Sunday, November 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Florence Page Kimball, soprano, Town Hall (A)
Music Guild Concert; Grisha Goluboff, violinist; Leonard Liebling, commentator; Town Hall (A—5:30)
Edith Lorand and Her Hungarian Orchestra, Carnegie Hall (E)
Audray Roslyn, pianist, Town Hall (E)

Monday, November 25

Marion Kerby, diseuse, Town Hall (A)
Carnegie Centenary Concert, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, November 26

Remo Bolognini, violinist, Town Hall (A)
Musical Art Quartet, Town Hall (E)

Wednesday, November 27

Eugene List, pianist, Town Hall (E)
Lotte Lehmann, soprano; Harold Bauer, pianist, Waldorf-Astoria (E)

Thursday, November 28

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, November 29

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Don Cossack Russian Male Chorus, Carnegie Hall (E)
Mila Kocova, coloratura soprano, Endowment Series, Town Hall (E)

Saturday, November 30

Ernest Hutcheson, pianist, and Felix Salmond, cellist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Giulio Ronconi, baritone, Town Hall (E)

Sunday, December 1

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (A)
Concert under auspices of Jewish Nat'l. Fund, with Friedrich Schorr, baritone; Ruggiero Ricci, violinist; Sascha Gorodnitzki, pianist, Carnegie Hall (E)
John Kelvin, tenor, Town Hall (E)
Music Guild Concert; Mario Cozzi, baritone; Leonard Liebling, commentator; Town Hall (A—5:30)

Monday, December 2

Florence Vickland, soprano, Town Hall (A)
Anna Grossman, pianist, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

Tuesday, December 3

La Traviata, presented by Max Rabinoff, Carnegie Hall (E)
Eide Norena, soprano, Town Hall (E)

Thursday, December 5

Marina Yurlova, dance recital, Town Hall (A)
Philharmonic Symphony Orchestra, Carnegie Hall (E)

Friday, December 6

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Fritz Kreisler, violinist, Carnegie Hall (E)
Frances Jenkins, song recital, Town Hall (E)

Saturday, December 7

Joseph Szigeti, violinist, Carnegie Hall (A)
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Workers' Music League, concert, Town Hall (E)

Sunday, December 8

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Elisabeth Rethberg, soprano, Town Hall (A)
Music Guild Concert; Klara Kwartin, soprano; Leonard Liebling, commentator; Town Hall (A—5:30)
Herman Katims, pianist, Carnegie Hall (E)
Mario Chamlee, tenor, Town Hall (E)

Monday, December 9

Harold Samuel, pianist, Town Hall (E)

Tuesday, December 10

Philadelphia Orchestra, Carnegie Hall (E)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, Conductor. Benefit: Bennington College, Town Hall (E)

Wednesday, December 11

Kirsten Flagstad, soprano, Carnegie Hall (E)
Otto Schlaaff and Robert Riotte, two piano recital, Town Hall (E)

Thursday, December 12

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, December 13

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
The Singers Club, Town Hall (E)

Saturday, December 14

Winifred Cecil, soprano, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York University Glee Club, Town Hall (E)

Sunday, December 15

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Music Guild Concert; Carlos Salzedo, harpist; Leonard Liebling, commentator; Town Hall (A—5:30)
Martha Graham, Doris Humphrey and Charles Weidman, Tamiris, dance recital under auspices of International Labor Defense; Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Monday, December 16

National Orchestral Association, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Musicales

Westlake Fortnightly Musicales

Dr. Westlake's Fortnightly Musicale in October attracted a crowd which filled Aeolian Hall, New York. Codya Melikoff appeared in two groups of piano solos which he performed with poetic brilliance, especially Chopin's F major nocturne and Liszt's tenth rhapsody. A colorful ensemble consisted of W. Kurasch, violin; F. S. Gorisch, cello; Ralph Douglass, organ, and Harriet Joyce, harp. They played Matthews' Romance, followed by an encore. Mr. Kurasch, a violinist of high attainment, was welcomed in his solos, consisting of Bach and Saint-Saëns items. Warm tone and flawless technic characterized his performance, Irene Hampton ably supporting him as accompanist. Songs sung in vivacious manner were those of Giuseppe Leone, whose baritone voice was heard in items by Tosti, Bizet and others; Mr. Sugarman was his excellent accompanist.

The attendance at the November 6 program proved the ever widening popularity of the musicales. Martha Marsh, graduate organ pupil of Hugh Porter (Juilliard School), appeared in a formidable group by Bach and Widor. She exhibited a skilfully planned registration, presenting two simultaneous themes in colorful contrast. Her performance of movements from Widor's fourth symphony was richly enunciated, and the pompous finale rhythmically articulated. Gloria d'Angelo, soprano (Sturani Studios), revealed a rich and resonant voice in Serenata (Tosti), Stornello (Cimara), Eres Tu (Sandoval) and the aria from Andrea Chenier (Giordano), the last-named fervently dramatic. She added encores, Ann d'Angelo playing accompaniments. Eva Lynne Booth, pianist (Westlake Studios), appeared in Liszt's E flat concerto, proving herself an artist of powerful resources of technic and imagination. Her performance was so compelling that the audience broke out in vociferous ovation, demanding recalls. Dr. Westlake ably supplemented her at the second piano.

F. W. R.

* * *

Amelia Slater, Soprano, in Debut

A capacity audience greeted Amelia Slater, soprano, at her debut recital recently at Aeolian Hall, New York City. Miss Slater offered a varied program of four groups of songs, which included English, German, Russian and Italian numbers. The singer displayed a voice of pleasing quality and unusual range; nicety of diction and interpretative ability added to the enjoyment of her work. She is an artist pupil of Bernard Steinberg of New York.

M. W.

* * *

Ethlyn Salter Soloist for Westchester
F. W. C.

On October 25 the Westchester Federation of Women's Clubs met at the Contemporary Clubhouse in White Plains. A short musical program was offered by Ethlyn Salter, contralto. Her effective and intelligent interpretation of German Lieder and English songs was much appreciated by the large attendance, as evidenced by the enthusiastic applause.

E. H.

I SEE THAT

Marguerite D'Alvarez arrived from Europe on November 6.

* * *

Guiomar Novaes, Brazilian pianist, will be soloist with the New Jersey Symphony Orchestra on December 16 and 17, in Orange and Montclair, N. J., respectively. She is to play the Chopin concerto.

The Verdi Club of New York (Florence Foster Jenkins, president) announces through St. Clair Bayfield, chairman of drama, the resumption of the Readings of Classical Dramas by members of the club.

* * *

The late George Wetzel willed all his music scores to the Long Island Symphony Orchestra, of which he was conductor for several years.

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Clarence Dickinson, Mus. D., presented a performance of Elijah, November 3, at the Brick Presbyterian Church, New York. Frederic Baer sang the name-part. Mr. Baer is now the bass soloist of the church.

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Boris Levenson's Autumn and O, My Man Is Dull will be sung by the Russian Symphonic Choir of mixed voices tonight (November 16) over WJZ.

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Louise Jenkins is to appear in a costume recital at the Educational Alliance, New York, and is negotiating with a leading club to participate in an event at the Waldorf-Astoria, New York.

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Madelena Paltengi will be heard in a joint recital with Bernard Gabriel at the Hotel des Artistes, New York, this month.

* * *

James Loder has been engaged to teach piano, music appreciation, and German at Brooks School, North Andover, Mass.

* * *

Maria Wildermann presented pupils in a program of instrumental music at Aeolian Hall, New York, November 16, including piano and organ solos, ensemble numbers and a rhythm band.

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Richard Krull, baritone, sings in Newark, N. J., at Kresge's Department Store on December 13.

* * *

The Pascarella Trio will have a return engagement at Casa Italiana, New York, on November 22. The trio is to present a program of Italian music.

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Bernard Gabriel is inaugurating his fifth consecutive year as soloist for the First Humanist Society in New York.

* * *

Nina Picini Mersereau, composer of operas and other works, has gone to New Orleans for an indefinite stay.

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An exhibition of miniatures by Thomas Rector will be held at the Junior League of New York City, through the courtesy of Mrs. Tomasz Majewski, on November 25, 26 and 27. Among the subjects of the miniatures are persons prominent in the social, theatrical and musical world.

* * *

Hazel Gruppe will give a program of music by contemporary composers at her forthcoming New York recital. In addition to her activities as soloist, this artist is the pianist of the Gruppe Trio. Miss Gruppe offers a scholarship to a gifted student for study this season.

* * *

Grace Castagnetta, pianist, played the Chopin concerto in E minor with the National Symphony Orchestra, of Washington,

(*Continued on page 24*)

Economic and Artistic Conditions Abroad Offer Contrast with the American Scene

Leon Carson, New York Voice Teacher, Believes Native Singers May Gain Adequate Training in This Country

Leon Carson, New York and Nutley, N. J., vocal teacher, recently returned from his first European trip.

"What impressed you the most?" asked a Musical Courier representative.

Mr. Carson was thoughtful. "Well, upon reflection, Europe is still trying to re-establish herself from an economic standpoint after the World War and the still existent world wide state of financial depression. For reasons, both political and social, she has not yet succeeded. So far as general rates of exchange are concerned, it did not seem to me that Europeans are fully awake to the fact that they could more quickly overcome this present stagnant situation if a more smiling countenance, so to speak, toward foreigners was adopted.

"Of course," the tenor continued: "to those who are visiting Europe for artistic purposes, all this is somehow over-shadowed by the over-powering grandeur of the mountain regions, the beauty of the Swiss and Italian lake countries and the countless historical elements, both musical and political, to be found on every hand."

Mr. Carson was asked about his opinion of music in Europe.

Economic Conditions Abroad

"Naturally, music in Europe or elsewhere, for that matter, has been subdued in its intensity and reduced in scope on account of the almost universal, depressed economic conditions. In some instances, as in Italy and Germany, where the governments have taken a hand either indirectly or directly, in its control, a new adjustment is taking place. At least the interest of these governments in attempting to control even music is keeping the opera moving, though sometimes at a slow pace.

"Salzburg, especially because of the omission of the Bayreuth Festival this year, was the high peak of the European summer season. Its magnificent setting as a city and the galaxy of eminent conductors and soloists assembled therein for this festival, are things long to be remembered. There have already been too many glowng reports published of this particular event to attempt to go further into detail."

"Do you feel it necessary to go abroad to further one's musical education?"

"May I answer; that to my way of thinking, it is not. But it is extremely desirable for an American musician to go abroad. To live for a while, or even visit with serious intent, in places where the masters of music composed their scores and songs; to see with one's own eyes the original, physical settings in which musical compositions close to every artist's and student's hearts were conceived, brings strongly into one's mind a subtle yet powerful, intelligent, vital revealing of the source and atmosphere of the subject at hand. Then, too, there are the museums and libraries containing priceless opportunities for musical research work. I spent many hours, also, in continental music shops so that I was enabled to bring back with me an array of songs not easily obtainable here which will enrich my studio repertoire.

"I might further stress that in my opinion it is not, as contrary to earlier public opinion, imperative for the American student to go abroad for voice training. There are enough serious, competent voice teachers in these United States to convey to the student and prospective artist the correct principles of voice production, and in collaboration, a large number of coaches for style and repertoire who are essentially strong within the scope of their own field. While we have many splendid operatic coaches in

LEON CARSON

America there are also a large number in Europe, and in specific instances, it is quite necessary to gain in the valuable knowledge of the latter."

"How does the Paris Grand Opera compare with the Metropolitan?"

"Early in September I heard some of the standard repertoire there," said Leon Carson. "Thais, Rigoletto and Lohengrin. Frankly, I feel that from the standpoint of cast, smoothness of performance and excellence of chorus singing, the performances at the Metropolitan for as many seasons back as I can remember have so far excelled those I heard in Paris, that little is left for a basis of comparison.

Opera in the Vernacular

"And here may I give my impression that after listening to performances of a German opera and an Italian opera sung in French, the conviction is all the more strongly with me that an opera, to be completely effective, should without question be sung in the language for which it was originally composed. In this particular instance, the smooth, suave, and sometimes lilting vein of the Rigoletto score was rudely interfered with, while in the case of the Wagner score all the breadth, majesty and deep richness were somehow eliminated by the application to its delineation of the French language. Let each opera be sung in its native tongue! That also means that our American composers will have to bring forth many good works for us in order that we may have plenty of native opera in English to accommodate the ever increasing demand."

Mr. Carson went on to say: "The performances at the Opéra-Comique were superior to those at the Grand Opera in many respects. For instance the presentation of Gounod's Mireille was an excellent one, delightfully staged with intelligent chorus work and the principal roles well sung by such artists as Arnoult, Claude-Got, Bouvier and Grandval. The score is exceedingly tuneful and colorful, and with the larger facilities of the Metropolitan available, it would seem that this work might be advantageously heard once in a while at that institution, simply as a contrast to the many heavier, standard operas on the routine schedule."

"What were your experiences with the British Broadcasting Corporation?"

Broadcasting in England

"The Broadcasting House of the British Broadcasting Corporation is a thing of beauty. Of course compared to our Radio City development the English building is a pigmy in size, being approximately only ten stories high. The exterior architecture is delightful in feeling, and what is lacking in size is more than made up by its wealth of atmosphere. A certain simple, quiet, homelike feeling pervades the entire structure, which is somehow absent from the N.B.C. institution. This, of course, gets back to the fact that to a great extent commercialism dominates American broadcasting, while in England the system is an entirely different one and consequently things being carried out on a smaller scale, there seems to be less hustle and confusion than would be evidenced in a larger and more complex centre of radio activity. Looking at it from all angles it would appear to me as though the English idea was, perhaps, the better one. In the latter country each owner of a radio set pays ten shillings a year to the Post Office Department (which controls the radio situation) and consequently its broadcasts are entirely devoid of advertising propaganda, with the result that these programs are therefore given to the English public on the true merits of educational, cultural, and entertainment values alone.

"It is interesting to note that every bit of construction in this building, together with the interior finished and furnishings are products of the British Empire, and in order to accomplish this result it was necessary to establish new plants and industries to produce certain materials required toward this end, which had not heretofore been in existence under English control." J. V.

A play about music and musicians (the chief character is based on a famous concert artist) written by a man who knows all about them.

"THERE'S WISDOM in WOMEN"

by Joseph O. Kesselring

With

RUTH WESTON — WALTER PIDGEON
GLENN ANDERS — BETTY LAWFORD

CORT THEATRE
48th St. E. of B'way
Eves. at 8:40—Mats. Wed. & Sat.

Bori Wins Plaudits in Indianapolis

Resident Orchestra Opens Sixth Season Successfully—Soloists Announced for Future Symphonic Programs

Indianapolis, Ind.—Lucrezia Bori opened the Martens Concerts at the English Theatre on October 21. The program consisted of English, Italian and a number of songs by modern composers from different countries. In the last group of Spanish songs Miss Bori appeared in Spanish costume. The artist was in excellent voice and was enthusiastically applauded after each group. A number of encores were added in response to the alert interest and warm appreciation of the audience. The sixth season of the Indianapolis Symphony Orchestra under the direction of Ferdinand Schaefer opened on October 15. The program consisted of Goldmark's Rustic Wedding Symphony; Weber's Euryanthe Overture; Haydn's variations from Emperor Quartet; and Bizet's Carmen suite No. 1.

A packed house greeted Mr. Schaefer when he lifted his baton, and the orchestra has never performed as credibly before in an opening concert. Six men from the Cincinnati Orchestra and occupying first chairs in the local organization have been secured for the entire season.

For the fact that the Indianapolis Symphony Orchestra has survived the depression, practically all credit must be given to Mr. Schaefer, who in the beginning placed the organization on a co-operative plan and based his ideas on a large membership instead of a few wealthy patrons for support. At the next concert Ruggiero Ricci will appear as soloist and in the spring Vladimir Balaleinikoff, associate conductor of the Cincinnati Symphony, appears as guest conductor. A trip to the Teachers College in Muncie will be made in the spring.

H. C. G.

Lincoln Symphony Orchestra Plays Work by Stoessel

Lincoln, Neb.—An impressive program opened the ninth season of the Lincoln Symphony Orchestra (Leo Kucinski, conductor). The concert, held on November 4 at the Liberty Theatre, was given before a large and well disposed audience. The overture to Gluck's Iphigenia in Aulis began the evening, and the closing number was Albert Stoessel's Festival Fanfare. In the rest of the list, Schubert was represented by his Unfinished Symphony, Wagner by Siegfried's Rhine Journey, Humperdinck by the Dream Pantomime from Hänsel and Gretel, Johann Strauss by the Voices of Spring waltzes, and Benjamin Godard by Adagio Pathetique. The orchestra played with spirit and unity, responding well to the musicianly direction of Mr. Kucinski. Those in attendance were generous with applause, particular favor going to Mr. Stoessel's colorful score. T. L.

Mary Moore and Dr. A. C. Magee Wed

Mary Moore, coloratura soprano, who made her debut at the Metropolitan Opera last season, was married to Dr. Albert C. Magee, in Brooklyn on November 2. The ceremony was performed by the Rev. George Steininger, chaplain of the Fourteenth Infantry of Brooklyn, of which Dr. Magee is a lieutenant in the medical corps. He is the son of Mrs. Edythe J. Magee, Miss Moore's singing teacher.

Spalding Plays with Duluth Orchestra

Lemay Conducts Stirring Mozart and Tschaikowsky Readings—Agnes Davis Heard in Recital—Christiansen to Direct Annual Concert by Chorus of 600

Duluth, Minn.—Rose Bampton, contralto, will be the soloist with the Duluth Civic Symphony orchestra at its second concert of the season, to be heard on November 20. Miss Bampton's group will include When I Am Laid in Earth (Purcell) and Bel raggio del sol from Semiramide (Rossini). Paul Lemay is to conduct the orchestra in the overture to Der Freischütz (von Weber); the orchestral suite Imagery (Horace Johnson); the Tannhäuser overture (Wagner); Dance of the Apprentices and Procession of Mastersingers from Die Meistersinger (Wagner); and the prelude and Isolde's Liebestod from Tristan and Isolde (Wagner).

Albert Spalding was the soloist at the opening concert of the season, October 18, playing Brahms' concerto for violin in D major, with a rich tone full of life. His sincere and dignified performance was followed by insistent applause which continued for some minutes after his last two encores chosen from Paganini's Caprices.

The orchestra showed splendid form for the beginning of a new season, scoring successes with Tschaikowsky's Pathetique Symphony and Mozart's overture to The Marriage of Figaro. The Tschaikowsky work and the accompaniment to the soloist revealed a delicacy of treatment equal to the best the orchestra has done in the past.

Agnes Davis' Recital

Agnes Davis opened the season for the Matinee Musicale's artist course on November 1. Her recital included a variety of songs and the rich quality of her voice with the fine accompaniment of Fritz Kitzinger insured the success of this opening performance. The Old Harp Singers of Nashville, Tenn., will be here, December 10, for the next number of the course.

November 24 has been chosen by the Arrowhead Choral Union, of 600 voices, for its second annual concert. Singers from Lutheran choirs in this section of Minnesota and Northwestern Wisconsin are members of this union. Dr. F. Melius Christianson of St. Olaf College, director of the choir there, will again direct the choral concert here. Preliminary rehearsals are in charge of the Rev. A. J. Boe of Superior. J. H. Stenberg, Minneapolis, executive secretary of the National Choral union, is assisting with plans for the concert. Last year's, the first, drew an audience of 2,000. C. B. C.

Recitals at David Mannes Music School

Emphasizing the fact that chamber music includes vocal as well as instrumental compositions, two concerts of chamber music will be given by Ann Dick, soprano, and Yella Pessl, harpsichordist, on November 24 and December 8 in the recital hall of the David Mannes Music School, New York. The first program consists entirely of works of Bach, two harpsichord concertos and a soprano cantata. The complete cycle of Die Schöne Müllerin by Schubert forms the program of the second evening. Miss Pessl, known to New York audiences through recitals and broadcasts, is back from a concert tour of Italy and Austria. Miss Dick has recently returned from Vienna where she appeared in opera and recitals.

Viola Philo Heard in Radio City Music Hall Programs

Viola Philo sang The Waltz Song from Romeo and Juliet in the stage show accompanying the new screen production of Peter Ibbetson at Radio City Music Hall, New York, starting November 7. Miss Philo's appearances on the stage at this theatre supplement her vocal impressions in the current operatic series broadcast every Sunday on the Radio City Music Hall of the Air programs over the entire Blue Network originating from WJZ.

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Philadelphia Orchestra Superbly Eloquent In Second Concert of Bach-Wagner Series

Stokowski Presents Inimitable Interpretations of His Bach Transcriptions and of Excerpts from Bayreuth Master—Harl McDonald Works Heard—Mary Miller Mount and Elizabeth Gest Appear

PHILADELPHIA.—The second Bach-Wagner program of the Philadelphia Orchestra season was given on November 1 and 2, Leopold Stokowski conducting. To say this was one of the outstanding concerts of the season would be to put it mildly. It was a concert long to be remembered both for the selections played and the way in which they were interpreted and performed.

Five Bach numbers composed the first part of the program, all of them in Mr. Stokowski's transcriptions. They were the fugue in G minor; Es ist Vollbracht; chorale Ein Feste Burg; Komm, Süsser Tod, and the C minor Passacaglia. Wonderfully impressive were the second and fourth of this group, in their sad beauty, while the choral bespoke deep conviction. After these three Mr. Stokowski succeeded in forestalling any applause, which greatly added to the impressiveness of the works. The fugue and glorious passacaglia had that strength of purpose and inspirational uplift which characterizes so much of the great master's work.

It would be difficult to find three more beautiful samples of Wagner's genius than those selected. The prelude to Die Meistersinger brought to the audience all of the happiness paramount in the opera, then came that gem of orchestral literature, the prelude to Lohengrin, while the closing work was the Love Music from Tristan und Isolde. Prolonged and vociferous applause recalled Mr. Stokowski to the stage many times, but failed to induce him to spoil that magnificent finale with any anti-climax.

PIERRE DEGEYTER MUSIC CLUB OF PHILADELPHIA

The Pierre Degeyter Music Club of Philadelphia is presenting a series of seven concerts this season, each of which is to be devoted to the compositions of a Philadelphia musician. The first of these concerts was given on November 4 at the Auditorium of the Ethical Culture Society, presenting works of Harl McDonald, whose Rhumba Symphony made such a favorable impression at the Philadelphia Orchestra concerts recently. Mr. McDonald spoke briefly of the works on the program, saying that the trios used many of the type of themes found in the American folk-songs both Negro and Indian, while the rhythms were based upon some of his earliest recollections in the far west, when he was a boy.

The trio No. 1 in G minor, in three movements, dating back about ten years, and the second trio in four movements, composed about eight years ago, were finely played by Leon Zawisza, violin; Maurice Stad, cello; and Maurice Katz, piano. These were enjoyable, as was also the Negro Quartettino (a short quartet on American Negro themes) played by the Stringart Quartet, composed of Leon Zawisza and Arthur Cohn, violins; Gabriel Braverman, viola; and Maurice Stad, cello.

Three Nocturnal Songs—Evening, Come Spirit of Night, and Rest—were well sung by Tillie Barmach, with the composer at the piano. The Elegiac Cycle of Four Songs, for which there were no names, only the *tempi* signs being given, were also finely sung by Miss Barmach, accompanied by Arthur Cohn, Maurice Stad and Mr. McDonald.

At no time is Mr. McDonald ultra-modern, although the songs were written in a more modern style than the instrumental numbers. Modern or not, Mr. McDonald always has something definite to say and says it in an interesting and enjoyable manner. His works were enthusiastically received and the composer was recalled many times.

MARY MILLER MOUNT AND ELIZABETH GEST IN RECITAL

Mary Miller Mount and Elizabeth Gest gave their annual two-piano recital on November 7 in the ballroom of the Barclay Hotel, with Beulah McGorvin, mezzo-contralto, as assisting artist.

Mrs. Mount and Miss Gest are known in their role of two-piano team, especially during the last few years when they have done so much broadcasting. Their ensemble has always been good but it has reached a point now of well-nigh perfection, and the blending of tone quality has improved wonderfully in the past year.

Their program was refreshingly unhackneyed, presenting many little known works. The first group consisted of prelude and gigue by Zipoli, arranged by Anderson and Scionti; four Bach inventions arranged by Guy Maier; and Bach's choral prelude In dir ist Freude, arranged by Langrish. These were all given in true classic style. In their second group came Schumann's Canon in C; prelude, fugue and variation by Franck; Miss Gest's arrangement of Liszt's Consolation and Dvorak's Slavonic Dance. These were particularly interesting works beautifully played as to tone, phrasing, nuance, and emotional quality. An encore followed. The final group held Debussy's Dr. Gradus ad Parnassum, the exquisite Nuit d'Amour of Rachmaninoff, Miss Gest's arrangement of Hilton Rufty's Hobby on the Green, Dancer in the Patio by Repper and Ritmo by Infante. Another encore closed an excellent concert.

Miss McGorvin sang two groups of pleasing songs. In the first were songs of Gluck, Schubert, Wagner, and Brahms. In the second, songs of Thomas, Aubert, Cyril Scott, Rachmaninoff and Bantock. Miss McGorvin has a voice of nice quality, at its best in the middle and lower registers. She was received with enthusiasm and responded with the encore, When the Kye Come Hame, finely sung. The two pianists accompanied the singer, in clever two piano arrangements.

M. M. C.

San Carlo Opera Company Concludes Chicago Engagement

The San Carlo Opera Company (Fortune Gallo, director) ended its Chicago engagement on November 3. A week in Milwaukee followed, and Minneapolis is next on the schedule, then other Mid-West cities until December 1. The company will then fulfill engagements en route to New York for the Christmas holidays.

The second part of the thirty-five weeks' tour opens the first of the year in Memphis. Ten Southern cities come next, the San Carlo forces arriving in California on February 6. There is to be a fortnight in Los Angeles and another in San Francisco. Portland, Seattle, Vancouver, Spokane and Winnipeg are to be visited, and then the troupe comes east by the northern route.

A feature of the Chicago engagement was a production of Wolf-Ferrari's Jewels of the Madonna. The repertoire in Chicago was an extensive one embracing operas in Italian, German, French, and English. Goeta Ljungberg and Cyrena Van Gordon were guest artists from the Metropolitan Opera.

Schumann-Heink Honored by Chicago Veterans' Post

Ernestine Schumann-Heink arrived in Chicago on November 9, having made the journey from New York by airplane, to accept the office of first president of a Veterans of Foreign Wars auxiliary post named in her honor. She will discharge the duties of her position actively. Simultaneously with her inauguration, her son George Schumann retired as commander of the veterans' unit.

Berta Gerster Gardini Writes Article on Physical Benefits of Singing

Berta Gerster Gardini is the author of an article in one of the recent issues of Physical Culture Magazine. Its subject is the improvement in health that follows right breathing and singing. Mme. Gardini writes that one of the most satisfying experiences of her career as a singing teacher occurred when a nineteen-year-old boy, who had been

BERTA GERSTER GARDINI

stricken with infantile paralysis since childhood, found benefit from his lessons with her. He first came with his father to see Mme. Gardini two years ago. She saw that he was handicapped on account of his infirmity, being unable to arise or seat himself without assistance. He wanted to develop his voice and study repertoire for a radio career. More than that, he did not hope for. Mme. Gardini liked the quality of his voice and perceived that he was eager for training, so she accepted him as a pupil and from the beginning personally took over his voice training. She hoped, she says, that the method of breathing that she uses, besides giving him a new resonance and power, would also improve his physical condition. "I never expected though, the development that took place after a few months of concentrated training. When he finally learned to expand the lowest back muscles and so stimulate the spinal nerves, his voice not only developed splendidly but he regained his vigor with such astonishing rapidity, that within the past year, he could sing and act successfully in opera performances."

Philadelphia Chamber String Simfonietta to Open Tenth Season

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) announces its tenth season of concerts. These will be given, as usual, in the ball room of the Bellevue-Stratford, Philadelphia, on November 20, January 15 and March 25. There will also be the usual annual Concert for Children on Saturday morning, March 28. Returning to its former policy, suspended during the depression, the Simfonietta announces as soloist for its first concert, November 20, W. M. Kincaid, flutist, and for its January concert, Leonora Cortez, pianist. Mr. Kincaid with Ben Gusikoff, cellist, and Allan Farnham, pianist, will present Saint-Saëns' concerto with the Simfonietta.

Berúmen Under New Management

Ernesto Berúmen, concert pianist, has been signed by Beren-Brook Artists, new management of Washington, D. C., which is presenting artists from South America and Spain. Mr. Berúmen, one of the prominent interpreters of Spanish piano music in this country, was born in Mexico, of Spanish origin, and later became a naturalized American. Mr. Berúmen will appear in piano recitals of Spanish music in leading cities of this country, and also in joint recitals with other Latin artists.

Buffalo Philharmonic Orchestra Plans to Bring Benefit of Music to All Citizens

Ten Symphonic Programs Announced Under Baton of Lajos Shuk, with Junior Chamber of Commerce Sponsoring Opening Event—Kreisler and Don Cossack Chorus in Recitals

BUFFALO, N. Y.—Buffalo concert-goers, who filled Elmwood Music Hall to overflowing last season whenever the Buffalo Philharmonic orchestra played, are keenly anticipating the series of ten major symphony concerts which opened on November 7. This event will be reviewed in a later issue.

The orchestra, under the indefatigable baton of Lajos Shuk, bids fair to become a permanent civic institution. It is now definitely announced that the policy of free seats will again prevail. The now imminent transfer of the organization to WPA sponsorship means a decidedly firmer grasp on the Philharmonic's avowed object—better music for all Buffalo.

The Junior Chamber of Commerce is backing this opening concert. Adam F. Eby is chairman, Guernsey Camp, Jr., vice-chairman, assisted by twenty other members.

A feature of the series is that on Palm Sunday evening, the concluding concert date, an all-request group of numbers will be given. From time to time the centenaries and anniversaries of outstanding composers, living and dead, will be honored, as that of Liszt in January. The works of four local composers are to be included. These are Arnold Cornelissen, Jerome Davidson, Russell Baum, and Mr. Shuk himself. Several of the works of these composers have never before been presented.

RECITALISTS ATTRACT

Fritz Kreisler drew a record crowd to Elmwood Music Hall, seats on the stage and many standees, all greeting him with applause of welcome. At the conclusion of his varied program there was an ovation in recognition of his performance. Many of his own compositions made up the graciously accorded encores. Carl Lamson was at the piano.

The Don Cossack Russian Male Chorus scored another triumph, being greeted by a sold-out house, highly enthusiastic over the novel effects produced under the leadership of the spirited conductor, Serge Jaroff. Both concerts were under the management of Zorah B. Berry.

The first afternoon recital of the Chromatic club season was given by a talented young Buffalo violinist, Eudice Shapiro, who is rapidly making a name for herself in Philadelphia. With Eva Rautenberg at the piano, the program was one of outstanding merit, the two artists winning praise from the large numbers of musicians comprising the audience.

Director Hans Hagen, members of the chorus of the Harugari-Frohsinn, the committee in charge, also the assisting orchestra, deserved much credit for the enjoyable concert given in Elmwood Music Hall, in celebration of the Golden Jubilee of this organization. Outstanding features of the concert were the spirited opening number Festival Prologue and Symphonic Poem by Director Hagen, two compositions by former directors (Johannes Gelbke and Carl Noehren), one number dedicated to the deceased music directors and members of the society, also the selection with which the Frohsinn received first prize at the Poughkeepsie Saengerfest in 1931.

ARTISTS TO BE PRESENTED

William J. Neill, Jr., announces the engagement for concerts of Guy Maier and Lee Pattison, duo-piano artists, in joint recital, with Adelaide De Loca, contralto; also Lauritz Melchior, Metropolitan Opera tenor, with Dorothee Manski, Metropolitan soprano.

The announcement is made of a song recital by Olive Bond, soprano, in the Twentieth Century Club, to be given in December. She will be assisted by Frederick Bristol, pianist-accompanist, of New York.

Jessamine Long opened the Junior Music Appreciation course of her series, Visits with Composers, at the Buffalo Museum of Science with the subject Gregorian Chants through Palestrina.

L. H. M.

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Toronto Orchestra under Stewart Heard in Programs with Radio City Ballet

Moscow Cathedral Choir Applauded—Dalies Frantz Is Soloist with Resident Symphony Under Macmillian—Ignaz Friedman and Richard Bonelli Welcomed in Recitals

TORONTO, CAN.—The versatility of Reginald Stewart was again spectacularly demonstrated on October 25 and 26 when he presented his own Symphony Orchestra of a hundred players with the Radio City Ballet from New York, in Maple Leaf Gardens, a huge arena originally intended and generally used for hockey and similar pursuits. Special and expensive acoustic devices, such as asbestos hung from the distant dome and a stage with a resonating apron, had been designed to help in the projection of sound into this vast cavern of a place which seats over 12,000 people on four sides of a rather steppe-like floor.

Some have said that the experiment was not altogether happy musically, that the purely symphonic numbers did not fill the space adequately; its effectiveness nevertheless was indisputably attested in the dances by the ballet on different nights, when the choreographic pattern was much the same, but the one with the lovelier music proved far more appealing. And certainly the 1812 Overture thundered magnificently, the Tannhäuser prelude was invested with plenty of resounding impressiveness and the Liszt Preludes lost none of its eloquence in spite of the distance from which many thousands heard it.

The dances (with Patricia Bowman as soloist, assisted at times by Nicholas Daks), under the direction of Leonidoff and Florence Rogge of Radio City, were overwhelming in their complexity. To mention but two, the Tschaikowsky Ballet Classique was like a moonlit vision of swarming fairyland, and the Ravel Bolero, repeated by request at the second performance, achieved stupendous proportions: a huge sea of shifting red and gold, as three or four score dancers wove in and out to the monotone throbbing of the orchestra till one was dazed as by an opiate administered in a gigantic dose. Never had our city seen anything like it, and it ardently hopes for further similar experiences. The popularity of Reginald Stewart was further and officially sealed when, on October 28, he was given a formal civic reception, His Worship Mayor Simpson making a speech of appreciation of his efforts in the cause of music, which was responded to in characteristic graceful fashion by Mr. Stewart.

MOSCOW CATHEDRAL CHOIR BOWS

The afternoon of October 28 brought the Moscow Cathedral Choir (Nicolas Afonsky, conductor) to Eaton Auditorium, under the auspices of the Women's Musical Club (Mrs. Edmund Boyd, president). The capacity house revelled in the typically Russian effects of this score or so of singers of both sexes, amongst whom were some remarkable voices, and all of whom showed extraordinary precision, balance and responsiveness. The program was all Russian but for one exception, the Bach-Gounod Ave Maria (with the Bach part omitted). The folk-songs, the songs with a soloist voicing the air and words while the chorus hummed or chimed or otherwise created a tonal background, were those most liked by the enthusiastic ladies—and a few men—who heard the unique concert.

TORONTO SYMPHONY OPENS SEASON

On October 29, at Massey Hall, Sir Ernest MacMillan inaugurated this season's series of ten regular concerts by the Toronto Symphony Orchestra, of which he is the distinguished conductor. This was his first public appearance since knighthood was conferred upon him for his signal services to music, and the full house stood *en masse* to do him honor, the rich program bringing him many repetitions of this applauding appreciation. Certainly the quality of the orchestra has vastly improved under his musical care and scholarly direction, and made the all-Brahms evening much more readily acceptable than it would have been not long ago. The Academic Festival Overture appropriately set things going in a sweeping and spirited manner that lent keen expectancy to the piano concerto, op. 15, in D minor. This was played by Dalies Frantz in heroic style; his huge and beautiful tone and his resourceful technic being entirely subservient to his visioned and vigorous, yet decidedly poetic, interpretations. He was accompanied with admirable sympathy and address by the orchestra. The nobly composed program ended with the second symphony, op. 73, so great both in subject and expressiveness, played in true symphonic manner. The whole evening led one to look for high achievements from Sir Ernest and his organization during the season before us.

IGNAZ FRIEDMAN FÊTED

Two nights later, Ignaz Friedman was heard here for the first time in a number of years at Eaton Auditorium. This glittering master of the keyboard, though shimmering as of old, is no longer chiefly a pianist whose elegance dazzles one to the soundness of what he has to say; in fact, so much more profound does he seem that one at times forgets his astounding pianistic ability. In the Mozart rondo, the mountainous Bach-Busoni Chaconne, and a lavish Chopin group, he seemed like his old self. After the intermission came the Schumann Carnival and a final group. And with all his encores—a small second recital in themselves—he did not vouchsafe the Campanella, from playing which at one time he was never allowed to go free.

Frederic Manning, one of our popular baritones, with Jane Mallet and Frances Marr Adaskin, presented at Hart House on November 1 and 2, their annual Town Tonics, popular acclaim not being satisfied with one night as of yore. This young artist, whose recitals testify to his able versatility, provided with his associates a veritable salmagundi of fun, frequently combined with real beauty. His imitations of Beatrice Lillie, Mrs. Mallett's soliloquies, their joint talents in playlets by Louis A. Mackay and Noel Coward, and that admirable pianist, Mrs. Adaskin's parody of a grand opera prima donna were the highlights of a riotously witty evening. A number of other cities, notably Ottawa, have engaged them.

BONELLI IN RECITAL

The second concert of Massey Hall's Celebrity Series took place on November 5, when Richard Bonelli, the eminent Metropolitan Opera baritone, was presented in a recital of much distinction. The almost encyclopaedic variety of his program, which included Handel and Wagner, Rossini and Carpenter works, and many others equally disparate, bore equal testimony to his versatility of interpretation and, impressively, to his superb vocal endowments. Ernst Wolff was his worthily gifted accompanist.

B. P.

I SEE THAT

(*Continued from page* 21)

D. C., on October 27, and is heard in a Bach and Brahms broadcast over WEVD on Wednesdays. She was a guest at the White House while in Washington.

* * *

Irene Hampton, artist-pupil of Dr. A. Verne Westlake, gives a debut recital at Town Hall, New York, February 5.

* * *

Mabel and Marjorie Beddoe offered a program of contralto duets and solos at The Barbizon, New York, November 5, under the management of Lilian B. Barth, with Harry B. Hirt at the piano.

* * *

Edith Nichols, soprano and representative of the Lilli Lehman Vocal Method, spent the summer in California. Her artist-pupil, Ruth Diehl, soprano of All Angels P. E. Church, New York, was featured in the All Soul's Day service.

* * *

Lois Bannerman, a winner of the Young Artists Contest of the MacDowell Club of New York, will appear over an NBC network on December 7 in a program with the other winners of these recent awards. On January 13, Miss Bannerman and Frederick Dvonch, violinist, are to give a recital at the New York headquarters of the club.

* * *

Richard Crooks will give a concert on November 26 at the University of Iowa at Iowa City, Ia.

* * *

Louis Dornay and Betsy Clup present the second of the season's Soirees Intimes at the Dornay-Culp Studios, New York, on November 18. Appearing on the program will be Morton Bowe, lyric tenor, an NBC artist; Sybil Van Wezel, Dorothy Kirsten, Lois Suitt, Ahdrah Rabke, Hope Kappes, Helen Van Coutren, Mr. Dornay and Mme. Culp.

Edith Lorand and Her Orchestra to Play at Carnegie Hall

Edith Lorand and her Hungarian Orchestra, now making their first American tour, will appear at Carnegie Hall, New York, November 24. Mme. Lorand's program is largely devoted to music having its inspiration in the dance. It is divided into groups entitled Classical Dances, National Dances and Hungarian and Viennese Dances. In the last group there is a work by Leo Weiner, especially orchestrated for this orchestra by the composer. This group also utilizes an Hungarian instrument little known in the United States—the Taragato, a woodwind dating back to the seventeenth century. It is said that in sound it somewhat resembles a cross between an oboe and a saxophone.

Paul Althouse's Active Two Months

Paul Althouse recently fulfilled a tour in Canada under the direction of Frederick Shipman. The Metropolitan Opera tenor sang seven recitals within eleven days. On September 30 he opened with a concert in

(*Hartsook Photo*)

PAUL ALTHOUSE

Vancouver, which was followed by appearances in Victoria on October 1, Calgary, the third, Edmonton, the fourth, Saskatoon, the seventh, Regina, the eighth and Winnipeg, the tenth. He was assisted by Querita Eybel, soprano, and Pablo Miquel, pianist.

"It was a strenuous eleven days," said Mr. Althouse, "but I had prepared for just such an occasion. I spent last summer at my bungalow near Reading, Pa. Any day, rain or shine, you could see me walking the country roads, wearing a pair of shorts. That was to take full advantage of the sun and air. Back home I got out the old rowing machine and all the while stuck to a strict diet. The outcome was a good reduction in weight. I realized that the day of the hefty opera singer is past. This condition has been brought about by the movies. People demand slim figures in combination with lovely voices.

"On my recent tour, I found the people of Canada were most receptive to music in all forms. I sang Handel, Wagner, Lieder and English songs of all types from the serious to the frivolous encore number. The music season in America begins later than the Canadian one.

"One of the first questions I was asked everywhere was about Edward Johnson and the Metropolitan. It seems Canada as a whole is watching Mr. Johnson in his new post. I told them the truth. He is so well equipped for such a position that he cannot help but make a success of it. They are so proud of the fact that he was chosen and consider it a personal honor."

Mr. Althouse was leaving shortly for Meadville, Pa., to give a recital at Allegheny College on the way to St. Louis to sing Tristan and Tannhäuser. From there he went to Cincinnati for an appearance in Die Walküre under the baton of Eugene Goossens. He will also give a recital in New Orleans and sing the ninth symphony with the Boston Symphony. In these two months Paul Althouse will have traveled 10,000 miles. He then joins the Metropolitan for the full season.

J. V.

Nana Genovese and Co-Artists to Sing at Sherry's

A concert will be given at Sherry's on November 19 by Nana Genovese, soprano, formerly of the Metropolitan Opera Company, assisted by the following artists: Amelia Sanandres, soprano; Santo Di Primio, tenor; Frank Ricciardi, baritone, and Julio Occhiboi at the piano.

Irma Swift Pupil Heard in Newark

NEWARK, N. J.—Mafalda Gialanello, coloratura soprano, pupil of Irma Swift, was a guest artist at the banquet given in honor of Mayor Ellenstein of Newark, at the Robert Treat Hotel on November 1. Miss Gialanello was enthusiastically received and was requested to add two numbers to her regular program.

K. L.

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Viola Mitchell Tells of Plan for Tour Here

American Violinist Will Visit Canada and Many States on Four Weeks' Journey

Enough flowers to deck a shrine had arrived for Viola Mitchell, and the young American violinist was engaged in arranging them in every available vase in her New York hotel suite. Chrysanthemums nodded from two large bowls on the desk and table. Taller vases were filled with asters and other blossoms and still the big box held a brilliant mass of bloom.

"Let the rest of them wait," counseled Margaret Horne, Miss Mitchell's first teacher and fellow traveler. "The Musical Courier wants to know something of your plans for this season."

Miss Mitchell laughed and abandoned the remaining flowers to their fate. "What would you like to know?" she asked, sitting down and facing her questioner.

Replying to the inquiries of her visitor, she said that she was about to begin a concert tour of four weeks, in which she would visit Canada and more than ten states of her own country, including Rhode Island, West Virginia, Texas, Minnesota, Missouri, Kansas, Illinois, Indiana, New Jersey, New York and Florida. In Ottawa, Can., she is playing with orchestra under the direction of John Cabill. Her first New York City appearance of the season takes place on December 19, when she gives a program with Lauritz Melchior for the Haarlem Philharmonic at the Waldorf-Astoria Hotel. On January 3, Miss Mitchell gives her New York recital in Town Hall, and on January 13 will play again in the metropolis in a benefit concert

(Photo by Herbert Mitchell)
VIOLA MITCHELL

at the AWA Clubhouse. On January 14 she goes out West again, returning to New York the end of February in time to sail for European engagements. She arrived in this country in October.

"The time I am spending in America, particularly since I have such an extensive itinerary, gives me an opportunity to see and learn something of my native land. My home is in Pittsburgh, but I went to school in France and Belgium and have traveled and given concerts abroad more than in America. Last year I had a most interesting tour here, including ten orchestral concerts. I get a great thrill out of it all, especially when the occasion demands a journey by airplane, which I love." M. L. S.

New York Concerts

(*Continued from page* 14)

preting songs of widely different types and his choice of a program of such variety as to permit no monotony.

Charles Linton supported the baritone with effective accompaniments and shared in the heavy applause of an audience that demanded many encores.

Music Guild Concert On Sunday afternoon the Music Guild held its fourth lecture-recital, presenting Nancy Wilson, cellist, and Genia Luboshutz, pianist, in sonatas for cello and piano. Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, assumed the rôle of commentator.

Mr. Liebling opened the program with another of his informative talks, this time giving attention to composers of solo works for cello and mentioning eminent cellists of the past and present. He deplored the fact that currently the interest in cellist recitals has not been on a par with support given to performances of violin, piano and voice, whereas a few decades ago the cello more than held its own as a solo instrument.

The presentation of Beethoven's sonata in G minor, op. 5, No. 2, was praiseworthy, both Miss Wilson and Miss Luboshutz exhibiting sympathetic co-ordination and care in bringing out the mood of the three movements. Jean Huré's sonata in F sharp minor was the other offering on the list. In this the musicianship of the duo was still more perfectly displayed and a high degree of musical finesse was attained.

The audience, composed of regular subscribers to this series and numerous new members, was thoroughly pleased and applauded with gusto.

Erica Morini In her first recital in this country in five years, Erica Morini provided a thrilling demonstration of the manner in which her art has matured since her child prodigy days. The Austrian violinist, in a Town Hall program of substantial mould, revealed the splendid breadth and singing quality of tone remembered from previous years, together with a new poise and command of the large line in interpretation and a ripening of her technical resources.

Beginning with two Tartini works—the sonata in G minor and several of the variations on a theme of Corelli—Miss Morini played with fire, sweep and *élan* in the virtuosic pages and gave a noble classic outline to the *cantilena* passages. It was in Mozart's concerto in A major that she came fully into her true artistic height. A reading of exquisite balance, proportion and rhythmic grace, truly Viennese in spirit and of poignant searching power in the *adagio*, brought a long ovation at the close.

The Bach Chaconne provided another display of meticulous musicianship, with inimitable use of contrast, and climactic power as the artist built up the intricate contrapuntal design of this masterwork, the whole being infused with a fiery emotional zeal and communicativeness. The final group brought a sensuous and glowing performance of Ravel's Habanera, a piquant one of the Sarasate Malagueña, and a technical display of rare versatility in the Paganini Moses Fantasie for the G string alone, the depth of tone exhibited in the last-named work being consummate.

The audience included "bravos" in its stormy applause and many encores were given, with the violin addicts crowding down to the stage to watch her performance at closer range.

Truly, this was an exhilarating occasion, one which prompts the hope that Miss Morini will not again desert this country for so long a time. An unusually accomplished co-artist at the piano was Arthur Balsam.

Creighton Allen Creighton Allen, pianist, was heard in recital in Steinway Hall on Sunday afternoon. He played numbers by Rameau-MacDowell, Mendelssohn, Bach-Saint Saëns and Schumann in his first group. The Grieg ballads, op. 24, and Beethoven's sonata in F minor, op. 57, followed, with three Liszt compositions as the final offerings. The concert was under distinguished patronage, and the audience was large and cordial.

Martha Graham Martha Graham and her Dance Group held the boards at the Guild Theatre on Sunday night. Two new numbers were programmed—Formal Dance and Imperial Gesture, neither a significant addition to Miss Graham's repertoire. Most impressive were Frontier, effective in its simplicity, and American Provincials, probably the best group offering of the evening. For Miss Graham and her dancers are vivid pantomimists, and their art is characterized by strength and plasticity. The large audience was enthusiastic.

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London Has Deluge of Orchestral Music

(Continued from page 5)

liance and even virtuosity, yet it was legitimately Mozartian, and got a rousing response. Lili Kraus, Hungarian pianist, played the concerto with admirable style and consummate mastery.

The two other Mozart performances, though set in a smaller frame, were none the less enjoyable. The Boyd Neel String Orchestra played the Divertimento in D, and Emil Telmanyi in the double rôle of violinist and conductor presented a violin concerto in the genuine eighteenth century setting of Lancaster House (now the London Museum).

One Brahms and Three Conductors

Brahms has always been a favorite with English as with American audiences. Of the three conductors who professed him during the past fortnight, I frankly prefer Adrian Boult—it must be confessed he chose the best work, the C minor symphony and had the best orchestra, the B.B.C. Yet neither great music nor a great orchestra make a great conductor and Boult as a Brahms exponent comes as near the real thing as anybody. It was a monumental performance and with all the repeats not a minute too long. In comparison, Abendroth's playing of the fourth was uncouth, and though he hails from the authentic Brahmsian Rhineland, anything but severe in style. Beecham's Brahms is obviously not his *forte;* it is Brahms after being subjected to a slimming cure, which does not always agree with elderly amplitude. The better part of this concert (the first of the London Philharmonic Society's Sunday afternoons) was quite frankly popular, consisting of Dvorak's Slavonic Rhapsody and Bizet's Arlésienne suite.

Novelties thus far have been few, and of these, Alban Berg's orchestral version of his Lyric Suite was already familiar from hearing its more ascetic original. In its orchestral garb (conducted by Boult) it is, if anything, even more ingratiating. Shostakovitch's two pieces for strings, given by the Boyd Neel Orchestra, were passionless but highly efficient music calling for the virtuoso playing which they got. The same orchestra, by the way, collaborated in a Bach program with Victor Babin and Vitya Vronsky, the former especially distinguishing himself in the fifth Brandenburg Concerto for some deft and delicate playing.

Two Pianistic Giants

The recital season has hardly got into its stride as yet. Thus far the recital of Egon Petri, designed in the Gargantuan proportions of his master, Busoni, and the reappearance of the veteran Rosenthal were the outstanding events. Petri, playing the Hammerklavier, probably realizes as much of its physical texture as anyone living today, though he may leave spiritual gaps; his espousal of Liszt in his more ambitious, pseudo-philosophical moods (Années de Pélérinage) nowadays excites more astonishment than admiration. But his pianism must be as marvellous to the younger generation as that of Rosenthal was to the older.

Rosenthal, as one of the remaining Grand Old Men of the Lisztian era, merely paid his respects to his master with the Mephisto Waltz, and for the rest largely stuck to Beethoven (op. 31, No. 3) and Chopin of the quieter sort. At seventy-three, Rosenthal is engaging as the genial Viennese and the Keyboard Titan of the Glamorous Nineties.

The Younger Generation

Of younger aspirants to keyboard fame we had two Austrians, Paul Baumgartner and Wolfgang Rebner; a Hungarian, Louis Kentner; a Frenchman, François Lang; and several Britishers of both sexes. High endeavor is the keynote of the young generation and Beethoven is its god. Take for instance young Sara Stein—English despite her name—making Beethoven's opus 111 her *pièce de résistance,* and more or less getting away with it. Or Rebner playing the elusive op. 81a (Das Lebewohl) with an insight remarkable in one so young. Louis Kentner, also in his twenties, essayed the Appassionata with more passion than reserve. Baumgartner, more mature artist than any of them, paid his respects to the master with the Eroica variations, op. 35.

François Lang, hailing from Paris, though by-passing Beethoven, yet relied upon the German classics for his London debut, giving a powerful performance of the Handel Variations of Brahms, following on brilliantly played Bach, Haydn (sonata No. 11) and Debussy's Pour le piano.

Chamber Music at Its Best

Chamber music had one of its happy evenings at Aeolian Hall, when Lili Krauss, piano, and Simon Goldberg, violin, presented sonatas by Mozart, Schubert, Beethoven and Bach. Prevented from partaking of the pleasure, I can do no better than quote a colleague in the Daily Telegraph: "Everything was played with the searching intimacy and burning sincerity of true musicianship. There was no sickening distortion, no laboring after effect. The technical accomplishment of the performances was devoted to a single end—the faithful presentation of the composers' intentions and the living recreation of beauty. No wonder that music played with such artistry and such evident enjoyment met with an enthusiastic response from a large audience."

Another happy combination, though only a casual one, was the trio formed by Myra Hess, Yelly d'Aranyi and Gaspar Cassado, playing Haydn, Brahms and Beethoven trios brilliantly at Queen's Hall. The Kutcher Quartet, an admirable local ensemble, at its recent concert left the beaten track by including Smetana's Aus meinem Leben quartet; and a latter-day compatriot of Smetana's Leos Janacek, had a belated London Premiere when his Nursery Rhymes (for four voices, viola and piano) were presented by the Friends of Music at the American Women's Club.

Singers from Overseas

Singers so far have been scarce, most of them hailing from overseas. Beniamino Riccio, from America, disported himself lustily in Russian, Italian and German, and despite a cold brought down the house with a little thing like Moussorgsky's Flea. Irra Petina, Russian-American, did justice to a variegated program ranging from Purcell to Brahms and Grieg; and Harold Dahlquist, Nordic American, exercised his beautiful baritone to considerable purpose in English songs and German Lieder of which Hugo Wolf's were especially interesting. Finally Sarah Fischer, Canadian, and John Brownlee, Australian, after individual groups of songs, combined in two scenes from Debussy's Pélléas and Mélisande before Sunday night society patrons of a series called "British Artists." Both have beautiful voices, and no less so for being British.

Opera in English

Opera, now that the Covent Garden company has gone on tour, has taken refuge at the Sadlers Wells Theatre, where performances are getting more and more polished. The latest addition to the repertoire is a hybrid bill consisting of two-thirds of Puccini's triptych (Il Tabarro and Gianni Schicchi) plus Gustav Holst's Hindu fantasy, Savitri. The latter, a chamber opera of elusive quality, was all but annihilated by the full-blooded realism of Puccini's thriller and the Decameronian wit of his only comedy. Both were excellently done and caught on like wildfire. Sumner Austin was a delightful Gianni, Edith Coates shone in both Puccini operas, and Jane Vowles carried off the honors in Holst's delicate work.

Plans of Marius Casadesus

Marius Casadesus spent his summer vacation at Corsica where he wrote a symphonic poem entitled Calanques de Piana. The work is to be given its first performance in Paris this season. Mr. Casadesus has also completed two comedies which are to be staged here in the near future. His plans for the season further include the completion of a number of compositions and the fulfilling of many concert engagements in France and other European countries.

Nikolai Orloff Active in Europe

Nikolai Orloff, Russian pianist, will not come to this country this year, as he has an active season abroad. During November he is in Great Britain where his engagements include a recital with the London Pianoforte Society and a joint program at the Aeolus Club with Gregor Piatigorsky, cellist; appearances as soloist with the Scottish Orchestra in Glasgow and Edinburgh and with the Birmingham Symphony Orchestra. He has also been reengaged for the Eastbourne Music Festival.

During December Orloff plays three times in Paris, with the Colonne, Lamoureux, and Philharmonic orchestras. In January he tours Holland, making three appearances with orchestras at The Hague. Later he makes a debut in Vienna, then tours the Balkans and Scandinavia. March finds him in Italy, reengaged after his concerts of last season with the Rome Filarmonica and in Milan, Naples, Trieste and other cities. A tour of Spain in April ends his season.

HAZEL GRIGGS,
pianist, opened a new studio in New York this fall. She appears in the following concerts and recitals in the near future: November 8, Studio Club, New York; December 1, Montclair, N. J.; December 8, concertos with organ, The Barbizon, New York, followed by a tour in Texas, in which she will play in Dallas, Houston and Fort Worth.

Mrs. Beach's Boston Programs

A recent sojourn of Mrs. H. H. A. Beach in Boston brought a program of her music, by the Manuscript Society; a reception at the Zeta Chapter of Alpha Chi Omega Sorority; and one by the Board of Government of the Handel and Haydn Society, tendered her in view of her long association with this organization, which in 1892 gave her Mass in E-flat. The visit also marked the fifty-second anniversary of Mrs. Beach's debut in Boston as a concert pianist.

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Music Notes from Coast to Coast

COLUMBUS, O.—As the premier attraction of the Columbus Civic Concert Series, of which William E. Hast and A. Herman Amend are the managers, Fritz Kreisler again drew a capacity crowd to Memorial Hall on October 17. His program consisted on major works by Tartini, Bach and Viotti and much Kreisleriana. That the great violinist was still at his best seemed to be the consensus of opinion among his host of local admirers.

Capital University Conservatory of Music created real news this fall when they announced that the artists engaged for their annual concert course would each make two appearances, on consecutive evenings, in order to accommodate a greatly increased demand. In order to take care of the Nelson Eddy popularity, the locale of his coming concert has been shifted from Mees Hall to the much larger down-town Memorial Hall. Dalies Frantz was the first to play a double engagement. His recital reaffirmed the fine impression he made under different auspices last season.

The Civic Light Opera Company, of New York, in their recent Gilbert and Sulivan festival at the Hartman Theatre, gave such superb performances of The Mikado, Pinafore, Trial by Jury, and The Pirates of Penzance that all the old time theatre-goers thought the legitimate stage might be coming to life again with a vengeance. People here raved about the work of this lively troupe.

The grand operas now being given by the orchestras in Cleveland and Cincinnati are attracting many faithful musical pilgrims from central Ohio. H. G. D.

EL PASO, TEXAS.—Until the opening of the concerts of the visiting artists, which began with the appearance of the Roth Quartet on November 13, the local clubs and music studios continued to hold the attention of the musical public.

On October 8 the MacDowell Club presented an opera program. Members of the club who were heard were: Mrs. Leslie Hale, Constance Patemen, Josephine Feeback, Walter Davis, Mrs. C. J. Parker, Mrs. Wallace Perry, Mrs. Charles Andrews, Nellie Davis, and Leon Rosenfield. The accompanists being Lillian Pearce, Orva Feeback, Mrs. Paul Manning, Mrs. Frank Cameron and Mrs. Norman Blower. Mrs. H. W. Acreman gave a talk on Appeal of Opera.

The MacDowell Club also presented the first program for the music department of the Woman's Club on October 9, under the direction of Mrs. Frank Cameron. The program consisted of piano numbers by Orva Feeback and Frank McCallum; a violin solo by Eugene Sullivan, accompanied by Virginia Bean; Mae Davidson, soprano, sang; the Woman's Club Trio were heard; and songs were presented by Mrs. Walter Christie of Mexico City.

The El Paso Symphony Association opened a new series of chamber music concerts with a sonata recital on October 27. The artists presenting the program were Marguerite Hartzook, pianist and head of the music department of the Radford School for Girls, and H. Arthur Brown, violinist and conductor of the El Paso Symphony Orchestra. Their program consisted of sonata no. 5, op. 24, in F major (Beethoven), sonata no. 2, op. 100, in A major (Brahms), and the sonata by César Franck. To our way of thinking, an entire program of sonatas taxes the attention of the lay listeners, although it was well done. Mr. Brown's reading showed a keen knowledge of his subject. Miss Hartzook gave a brilliant performance.

The Woman's Club presented Rosemary Buchanan, soprano, in recital on October 28 in the Club House. Miss Buchanan sang groups of English, German and French songs in costume, with Mrs. Frank Cameron at the piano.

Through the courtesy of Mrs. Radford of the Radford School for Girls, Ernest Thompson Seton, outstanding authority on the American Indian, gave a lecture in Scottish Rite Cathedral. Mrs. Seton assisted, singing tribal songs in which she wore the costume of the Seminole Indian.

On October 11 Florence Ament Watkins opened her studio for fall work with a musicale. Mrs. Watkins reports much activity for the winter season. H. J.

FORT WORTH, TEX.—The Fort Worth Civic Music Association held its membership campaign early in October, and secured 1300 names, the largest membership in the history of the organization. Concerts for the fifth season will be given by Rose Bampton; the Maganini Chamber Symphony; Nini Theilade, dancer, with Romanoff; and José Iturbi. All of these are new to the city.

The proximity of Dallas furnishes an unusual opportunity for Civic members of both cities. Dallas opened its series with a recital by La Argentina on the last night of October.

The Pro Arte String Quartet began its fourth season on November 8, and the Fort Worth Symphony Orchestra started its eleventh on November 15.

The fourth season of monthly Sunday afternoons sponsored by the Woman's Club was inaugurated with a joint recital by Marie Altona, soprano, who at seventy-five years of age has done professional singing for over half a century, and William Barclay, head of the piano and organ departments at Trinity University, Waxahachie.

The thirteenth season of Sunday twilight musicales sponsored by the Euterpean Club began with the presentation of Mary Stuart Edwards, soprano, and Florian Lindberg, violinist, both of San Antonio, with Agnes Sanchez and Jane Lindberg as accompanists. Both artists made a pleasing impression.

The city was saddened by the death of Frank Agar, bass, who had been engaged in professional work here for about twenty-three years. He had appeared in most of the local operatic productions of a few years back, but it was in oratorio that he was preeminent. E. C. W.

GRAND RAPIDS, MICH.—The first concert of the Grand Rapids Symphony Orchestra (Karl Wecker, conductor) featured the second symphony by Brahms and two Wagner numbers. Helen Jepson, soprano, sang several operatic arias and was much applauded by the large audience. For the next concert Conductor Wecker plans an all-Russian program, the orchestra to be assisted by the Civic Festival Chorus.

The St. Cecilia Society presented the first of its Master Concerts, consisting of the Metropolitan Quartet in a program of solos, duets, and quartets, the second half being devoted to operatic numbers. The personnel comprises Queena Mario, soprano, Doris Doe, contralto, Giovanni Martinelli, tenor, and Ezio Pinza, bass-baritone, with Nils

(*Continued on page 28*)

Beethoven Sonata Program to Be Played by Herman Katims

Herman Katims, pianist, will give a recital of Beethoven sonatas at Carnegie Hall, New York, on December 8.

Mr. Katims was born in New York. His

HERMAN KATIMS

first piano teacher was his mother, and after his talent had manifested itself he studied with eminent teachers here and abroad. He has made concert appearances in Europe and America, and has established himself as a pedagogue and composer.

His Carnegie Hall program includes the sonatas in C minor, op. 10, No. 1; F minor, op. 57 (Appassionata); C sharp minor, op. 27, No. 2; and C minor, op. 111.

Artists Heard in Meriden Concert

MERIDEN, CONN.—One of the most interesting programs offered in Meriden this season was heard at All Saints' parish house on November 5. The artists were Edwin Orlando Swain, baritone; Stella Yeamans Hobson, contralto; and Charles King, pianist. Mr. Swain, who has sung here on several previous occasions, impressed us more than ever with his artistry in Handel's Dank sei Dir, Herr. His rich, full tone and colorful, dignified delivery of this song, as well as Rachmaninoff's In the Silence of the Night were superbly interpreted. Mrs. Hobson disclosed a voice of wide range and even in all its registers in Scarlatti's Se Florindi e Fedele, Respighi's Nebbie and songs by Brahms and Verdi. Mr. King provided excellent accompaniments and a group of solos, of which the rhapsody by Dohnanyi was particularly enjoyable. A large and enthusiastic audience was present. B. F. G.

Debussy Club Program

The Debussy Club (Hermine Hudon, founder-president) presented a program at the Barbizon Plaza Historical Art Galleries, New York, on November 5. The artists of the evening were Hermine Hudon, soprano, and Ruby Stone, pianist. André de C. Boucher was at the piano for Miss Hudon. Eva DeLacey, miniature artist, had on display before and after the concert and during the remainder of the week her collection of miniatures of eminent people in music, art and society.

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The speaker was Anna Theresa Briggs, who teaches a new singing technic at her New York studio.

"My work," said Miss Briggs, "is done entirely on the instrument that the pupil will later have to use for speech and singing. I can release the beauty of a speaking voice as well as the tones used in singing. Also, our 'voice clinic' has obtained some remarkable results in benefiting ear, nose and throat ailments. General health is always improved by this correct usage of the body, particularly by keeping open the passages which admit air. Amazing alleviation of deafness and relief of all sorts of nose and throat malajustments have come to people through learning these proper breathing habits. Colds are also prevented by healthful, normal respiration.

"To return to what we can do for the singing voice. The goal of my studio is the effortless production of pure and perfect tone. In my work I allow no practising by my pupils because an imperfect organ should not be used. Their exercises are done only under my supervision, so that I may know beyond a doubt that they are using the right muscles. Thus, my students escape the tiresome and tiring rigors of old-fashioned 'voice culture'. There is no striving for range or volume by the singer, for when the instrument itself is perfected, natural voice production comes without effort. And naturally the singers develop much more quickly if no conscious effort is required on their part.

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ANNA THERESA BRIGGS

cannot begin too soon to guard the vocal mechanism whose proper function is so important.

"The task of the teacher is to train not only the vocal chords but practically the entire body, to perfect the voice from the point of view of a perfectly controlled mechanism. This accomplished, not only have I found that everyone can sing, but I know that high C and D and E and F are all within the range of the average person. It has been highly gratifying to me, as well as to them, that seasoned singers have been able to add several notes to their range through the complete opening up of the nine essention air passages."

Miss Briggs is a native New Yorker. Twenty years ago she was a prominent singer. She had the misfortune to lose her voice, but with characteristic determination, she set to work to re-build her tonal powers, and at the same time she learned about the physical production and source of "voice". She spent some time in Colorado Springs engaged in teaching and research. For the past ten years, she has carried on her work in her New York studio. M. L. S.

Music Notes from Coast to Coast

(*Continued from page 27*)

Nelson at the piano. All of the artists were fêted for their excellent contributions.

The St. Cecilia has had two regular programs, the first arranged by Mrs. Stephen W. Collins. The participants were Alida VandenBerg, contralto, Dorothy Curtis Johns, soprano, Joan Stevens, pianist, and a string ensemble with Betty Wilkinson, violin, Margaret Nicholson, cello, and Lorraine Hardesty, piano. Dorothy Pelck McGraw was accompanist for Mrs. Johns, Emory Gallup for Miss VandenBerg, and Marguerite Colwell officiated at the second piano for Miss Stevens. Mrs. Loren J. Staples was chairman for the annual organ program. It was given by three organists, Alyce VanderMey Lantinga, Mrs. Joseph W. Putnam, and C. Harold Einecke, assisted by Mrs. Paul Kempter, contralto, and Albin Preusse, violinist.

Dale V. Gilliland has resigned as director of vocal music at Central High School and has accepted an assistant professorship at Ohio State University. His post will be taken by Ivan Barr, of Des Moines, Iowa. Another resignation is that of Clarence Sauer, director of instrumental music at Creston High and conductor of Junior College Band, who will become the supervisor of instrumental music in Springfield, Ill. He is succeeded by Joel Lowe of Lizton, Ind.

Virginia Strouse, soprano, pupil of George Murphy, has won a scholarship with Charles LaBerge at the American Conservatory of Music, Chicago Evangeline Maurits, pupil of Mrs. William J. Fenton, has been given a scholarship in the opera class of Mary Garden at the Chicago Musical College.

H. B. R.

HOUSTON, TEX.—An air of expectancy and anticipation filled Houston's City Auditorium on November 4, when the Houston Orchestra embarked upon its twenty-fifth program. The audience greeted guest Conductor Vittorio Verse with hearty enthusiasm which took the form of an ovation as the evening progressed. A program of more than customary proportions held the Cleopatra Overture (Mancinelli), symphony in C minor, Op. 67 (Beethoven), suite No. 3 (Bach), *andante* from the fifth symphony (Tschaikowsky), and Hungarian March (Berlioz). The Bach suite was the number which gave to the hearer the feeling that the guest conductor was a master well equipped to lift any orchestra to great heights. Yet this conductor, when he directed the Berlioz March had all the demoniac flair and the bizarre feeling necessary for the true interpretation of the composition. At the end of the program Vittorio Verse had won Houston's musical public.

Ellison Van Hoose celebrated his twentieth anniversary as musical director of the First Presbyterian Church. In December of this year The Messiah will be presented for the twenty-fifth time in Houston, under the baton of Mr. Van Hoose.

Mrs. Charles E. Bruhal, soprano, accompanied by Anthony Rahe, was guest artist at the Junior League's musicale on November 8. Mrs. Bruhl sang compositions by Puccini, Meyerbeer, Strickland and Clara Edwards. K. B. M.

SAN DIEGO, CAL.—Two performances of Handel's Messiah were given by the Exposition Chorus of 350 voices (Dr. Earl Rosenberg, conductor) on October 25 and 27, at the Ford Bowl. The oratorio was cut to run an hour and a half, and was given with the enthusiasm and effectiveness which have marked the performances of this organization during the Exposition season. While its numbers are less than at the beginning of the season it has preserved its fine balance and Dr. Rosenberg deserves much credit for its work. Soloists were Mildred Marini, soprano; Leona Shaw, contralto; John D. Peterson, tenor, and Percy Riker, basso.

The annual musicale of the Thearle Music Company (Alfred D. La Motte, president) took place, October 14, with the usual large attendance of the musically inclined. A delightful program, arranged by Mamie Sullivan, hostess of the evening, presented Dorothy Whitmore, soprano, and Raphael Cansino and Adela Lara, dancers. Miss Whitmore, a young San Diegan who has been heard in light opera both in the east and here on the coast and who sang leading soprano roles in the recent presentation of Gilbert and Sullivan operas at the Ford Bowl, pleased her listeners with a varied and tuneful program. Her voice has power and brilliance and she sings with excellent comprehension of the demands of light opera.

A delightful innovation was the work of the two young dancers, cousins, and members of a famous family of dancers. La Sevilla, Cape Dance, Gipsy Dance and a colorful Jota were given with grace and fire. Myron Myers at the piano gave good support to both the singer and the dancers. H. B.

Winslow Cheney Pupils to Be Heard in Organ Series

The three concerts of organ music which pupils of Winslow Cheney are giving on Sunday afternoons at the Church of the Neighbor, Brooklyn Heights, N. Y., continue on November 17 with a program by Carol Haeussler. She is to play prelude in G and adagio (Bach), March of the Magi (DuBois), Prière (Joseph Jongen), Dialogue (Léon Boëllmann) and Rondo Français by the same author; Alexandre Guilmant's Second Meditation, Will o' the Wisp by Gordon B. Nevin, and Joseph Bonnet's Variations de Concert. On November 24, Elizabeth Wright will offer prelude, fugue and chaconne (Dietrich Buxtehude), Frescobaldi's Toccata per l'Elevazione, toccata (from Symphonie) by Edward Shippen Barnes, three pieces by Marcel Dupré, fugue in G (gigue) by Bach, improvisation by Karg-Elert and Bach's toccata in C. The first of these concerts was given on November 10 by Janet Kirner.

Lois Bannerman to Appear in Recitals

Lois Bannerman, harpist, will be a soloist on December 11 in a concert at Freeport, L. I., for the benefit of the South Shore Communities Hospital. The other soloists include Cornelius Van Rees, organist of the Baptist Temple in Brooklyn, and George Porter Smith, concert violinist and conductor of the Nassau Philharmonic Orchestra. On December 29, Miss Bannerman is to give a recital at the Caravan, New York, for the Pierre Degeyter Music Club. On this program, in addition to several groups of solo numbers, she is to play the Feerie (prelude and danse) by Tournier, with string quartet accompaniment; also the introduction and allegro by Ravel, with string quartet, clarinet and flute.

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WJZ WEAF WABC WOR
Dialed by M. L. S.

WABC's Sunday evening Ford Hour, one of the soothing intervals when jazz-ruffled nerves of radio listeners may find solace, presented Mischa Levitzki on November 10 as soloist with the Ford Symphony Orchestra and Victor Kolar in part of the Schumann concerto in A minor for piano and orchestra. The protagonist scored a personal success. His brilliant, incisive technic, smooth and potent touch and interpretative discernment were the elements of a memorable performance. The orchestra lent him fine support. In the second half of the program Mr. Levitzki returned to play Liszt's Hungarian Rhapsody No. 6, to which he gave an exposition of fiery virtuosity. Orchestral and choral numbers rounded out the hour. . . .

In the afternoon, the Magic Key of RCA, one of WJZ's proudest features, brought Susanne Fisher, young American soprano for whom the Metropolitan hopes much, in her radio début in this country. A clear, pure voice of distinctive quality is hers. Also during the broadcast there was the usual spacious trans-Atlantic gesture, demonstrating the scope of radio. This time palpitant listeners heard Efrem Zimbalist from Amsterdam, a remarkable feat of transmission, for the renowned violin tone of the artist suffered little distortion in its journey over the vasty deep. . . .

Erno Rapee still holds sway over the General Motors Symphony programs of WEAF's Sunday night schedule. November 10 marked another episode in one of radio's best serial offerings. The orchestra, purely an air feature, since it is heard only on the wave-lengths, can hold its own in size and tonal ability with the organizations which, along with baseball teams, are an expression of the civic pride of our principal centres. The soloist this week was Jose Iturbi, Spanish pianist. On these programs, the sponsors always devote an instructive interlude to helpful hints to motorists, in which they urge the cultivation of caution and other qualities desirable in a driver. If, the announcer said on Sunday night, people were more careful about their own driving, they would have less occasion to remark, "What a malicious person that other fellow is" . . . undoubtedly the general drift of what harassed drivers say about one another, but the phraseology is a little inaccurate—or else our hearing is.

The Voice of Firestone series began another winter season on the WEAF hook-up on November 4. Richard Crooks, who divides these concerts with Nelson Eddy, displayed the beauties of his voice and delivery, in lighter numbers for the most part, but with some of a more serious nature. Margaret Speaks, soprano, supplemented Mr. Crook's offerings. The orchestra is William Daly's. . . . The same evening Gladys Swarthout was guest artist on the Vick's Open House (WEAF). When the personable Gladys sings over the radio, those of us who have seen her at the Metropolitan and elsewhere, think wistfully of television. However, the Swarthout voice furnishes ample consolation through the ears for what the eyes are missing. . . . Tuesday night saw the initiation of a program which reflects honor on the Columbia system, an organization already sufficiently refulgent for musical glory. This is the "Understanding Opera" broadcasts, a new weekly feature which is dedicated to the promotion of a more widespread appreciation of opera and operatic music. Howard Barlow directs the symphony orchestra, and the material is assembled in collaboration with the Juilliard School of Music. On the first evening, Faust and Carmen were the operas under discussion, with Bruna Castagna, contralto, and John Gurney, basso, singing excerpts from the scores, and the orchestra providing instrumental illustrations. . . . The Pascarella Trio were heard on Tuesday afternoon in the NBC Music Guild recital (WEAF). An able and polished ensemble, they played with skill and expression Stradella's arrangement of Bach's sonata a tre and Beethoven's trio, op. 2, No. 3. . . . "To Arms for Peace," that solemn reminder of the horrors of combat that is issued on Thursday nights from WABC, usually relieves the tension of propaganda by presenting eminent soloists. On November 7, Lotte Lehmann's soprano tones, the expression of an art broad and deep and lovely, furnished the tonal interlude. . . . On Paul Whiteman's hour, Frederick Jagel was a guest, sharing the limelight with Helen Jepson, who was making her farewell to this audience before leaving for Hollywood. Both artists proved excellent representatives of serious music in the midst of exponents of less lofty entertainment. Mr. Whiteman's program was punctuated by appearances of the announcer, who spoke a few glowing words on cheese. The sponsors have apparently convinced him (and maybe they are right) that what this country needs is national cheese week. . . .

The Boston Symphony Orchestra, continuing its WJZ appearances on Saturday nights, had Joseph Szigeti as soloist in the Prokofieff violin concerto. Mr. Szigeti's technical mastery, his command of color and the rare poetic concept that governs his interpretations were in notable evidence. The orchestra played Dmitri Shostakovitch's first symphony, an articulation of the Soviet art spirit that seemed to this benighted member of the capitalistic system to partake of a beauty not so much restrained as repressed.

Haggerty-Snell and Beauer Musicale

WAWA, PA.—Ida Haggerty-Snell and Constance H. Beauer, Mus. D., presented vocal and piano pupils in a musicale at the Liszt Academy, November 3. An interested audience heard the young participants, the program also including dramatic readings. Those heard were Margaret Curran, Ada L. Meyer, Estey T. Redding, Valma Ness, Miriam L. Rasher, Mebel L. Salfinger, Nellie P. Wolff, Elsie H. Wilson, Saxon W. Peel, Mr. and Mrs. Alban L. Parker, Mr. and Mrs. John J. Mullens, Mr. and Mrs. Howard T. Weir. K. W.

Cast of Sicilian Vespers Performance

The cast for Verdi's opera, The Sicilian Vespers, to be given at the Academy of Music, Brooklyn, November 16 and 17, includes Nino Ruisi, basso; Giuseppe Radaelli, tenor; Della Samoiloff, soprano; Georgia Standing, contralto; Lorenzo Pisani, baritone, and Costanti Sorvino, tenor. Eugene Plotnikoff will conduct the performances. Two dance numbers, Ballet of the Seasons and Tarantella also feature the music, and these are to be done by a *corps de ballet* of sixteen, under the direction of Nadia Gueral.

Mme. Askenasy for Piano Faculty of Pro-Opera Guild

The Pro-Opera Guild, of New York, directed by Madame Lola Askenasy, announces the addition to its faculty of Betty Askenasy, as conductor of master classes in piano. Mme. Askenasy, who graduated under Reisenauer at the Leipsic Conservatory, is known as a concert artist and has appeared throughout the United States.

Serge Borowsky Returns to Give Recitals and Master Classes

Serge Borowsky, Russian-American baritone, returned recently from Europe after appearances in Paris, Lausanne, Geneva and other cities. As a result of these recitals he has been re-engaged for a tour next year.

SERGE BOROWSKY

Mr. Borowsky, whose repertoire embraces opera, oratorio and recital, has had extensive experience in America and abroad. Son of a Russian general, his family expected him to take up a military career, but at an early age he dedicated himself to the study of singing. After receiving training in Moscow he went to Milan and studied under Maestro Broggi. He made his opera debut in Italy, appearing there with several companies, and afterward returned to his own country to sing in opera and concert in Petrograd and with the Free Art Theatre in Moscow. He toured with the Italian Grand Opera in Southern France, Greece and Egypt during the World War. He also gave concerts all over Europe for a number of years, particularly in Switzerland, where he was among the first to introduce modern Russian song literature. Mr. Borowsky's operatic venture, Russian Isba, was first organized in 1919 and had a long run in Paris and London.

Mr. Borowsky will hold a series of Master Classes in Jacksonville, Fla., during the winter months and be heard in New York recital later this season.

STUDIO NOTES

THUEL BURNHAM

The season's first master class of Thuel Burnham, prominent New York virtuoso and teacher, brought together twenty pianists and teachers on November 4 at the Burnham-Wragg Piano School, Steinway Hall, New York. These classes, which draw students from Massachusetts, Pennsylvania and other neighboring states include work in not only all branches of piano solo playing but two-piano playing as well. Mr. Burnham conducted an inspiring session, illustrating at his own piano all of the numbers played by the class members. His remarks and criticisms, and above all his own masterly virtuosity, were illuminating to both players and listeners. F. L.

MARCELLA GEON

The last Monday of each month is "recital evening" for the pupils of the Marcella Geon studios of New York. On these occasions, students (pianists or singers) present solos, thereby acquiring poise and stage presence. After the programs a social hour is enjoyed. On October 28 the hostess of the evening was Mary Ross and the guest of honor, Agnes Prefer.

MME. GERARD-THIERS

The Tilford Vocal Scholarship in the Gerard-Thiers Studio was awarded to Joseph Mastro, a young chap with promising voice and natural talent. He sang a Donaudy air and operatic excerpts at the Gerard-Thiers Studios on November 10 which was attended by a big crowd. F. W. R.

Cherkassky in the Orient

Shura Cherkassky, pianist, played in Peiping, China, a short time ago, and after appearances also in Manchuria and Siberia, will return to the United States shortly.

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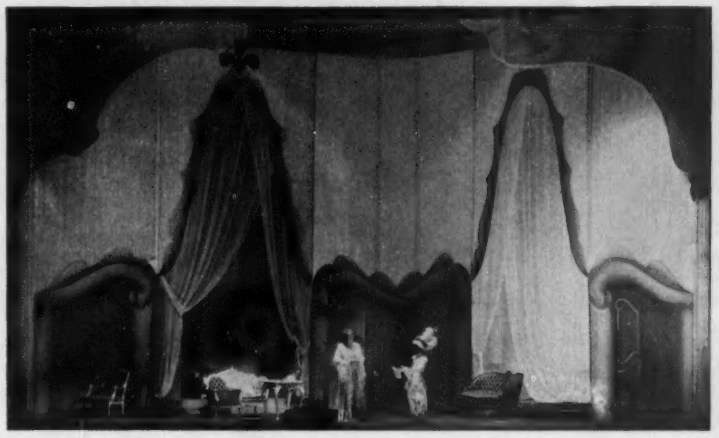

SCENE FROM DER ROSENKAVALIER,
recently presented by the Cleveland Orchestra. The picture shows Lotte Lehmann in the rôle of the Marschallin, with her page.

RALPH LEOPOLD'S
recital engagements in November include appearances in Detroit, Cleveland and Zanesville, O.

TITO XIRELLI,
Greek baritone, as the Elder Germont in Traviata. Among Mr. Xirelli's activities for this season have been several concerts in Chicago. (Acropolis photo.)

EDWIN ORLANDO SWAIN,
baritone, is fulfilling an extensive schedule this season. On October 22, he sang at the final dedication of the Washington Irving Memorial at the Sleepy Hollow Club, Tarrytown, N. Y.; November 5, was heard in Meriden, Conn.; 18, is to sing for the Past Presidents of D. A. R. Club at the Hotel McAlpin, New York; 20, a recital in New Rochelle, N. Y.; December 3, in a performance of Elijah at Chattanooga, Tenn.; 10, in the Brahms Requiem, with the Providence (R. I.) Symphony Orchestra; January 16, in recital for the National Federation of Women's Clubs, Washington, D. C.

JOY McARDEN,
soprano of Covent Garden and the Paris Opéra, has opened a studio in Hollywood, Cal. Miss McArden recently appeared in the rôle of Marguerite in Faust with the Los Angeles Opera Company. She is to fulfill opera, oratorio and recital engagements and devote part of her time to teaching.

ARTUR RODZINSKI REHEARSES THE CLEVELAND ORCHESTRA
in Severance Hall, Cleveland, for their recent presentation of Der Rosenkavalier. (Photo by Geoffrey Landesman.)

MARY HOPKINS EMERSON, pianist (left), and ETHEL LYMAN MACKEY,
soprano, in Switzerland. In the background of Miss Mackay's picture the Monte Rose glacier may be seen.

CHARLES MADURO,
Latin-American composer. One of his works, Scherzo Espagnol, was featured on the program played by Tatiana Sanzewitch, pianist, in Town Hall, New York, on November 8.

ETHEL GLENN HIER,
composer-lecturer, collaborated with Karin Dayas, pianist, in a lecture recital at the Vernon Manor Hotel, Cincinnati, on October 22, before the Clifton Music Club. The subject of the occasion was Trends in Modern Music; Its Debt to the Past.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Consuela Kanaga

HELEN TESCHNER TAS

Will Give Recitals at Jordan Hall, Boston, November 20, and in Town Hall, New York, December 15